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Fortieth Year. Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 3, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00. Foreign \$6.25 Annually

VOL. LXXVIII—NO. 12

NEW YORK, THURSDAY, MARCH 20, 1919

WHOLE NO. 2034



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Stephen Epstein, French Writer, Represents Only Himself in Efforts to Promote French Music—Hopes to Reduce Prices

About two weeks ago Stephen Epstein—Dr. Stephane Epstein as his visiting card calls him—arrived in New York from Paris. Two or three of the daily papers published interviews with him and these interviews were so worded as to give the impression that he was here on an official mission from the French Government looking toward the promotion of the wider sale of French music and the encouragement of productions of French operetta in the United States. Into one of the interviews the names of André Tardieu, formerly head of the French High Commission to the United States and now a French representative at the Peace Conference, was introduced, the Franco-American Society for Musical Art, an entirely legitimate organization, and the "Inter-Allied" plan of Henry Russell were mentioned, and also the names of Thibaud, Magdeleine Brard, the Conservatory Orchestra, as well as several others, were emphasized. Complaint was made by certain of these that they had no knowledge of Mr. Epstein or of his mission. The MUSICAL COURIER had no knowledge of Mr. Epstein in an official capacity and did not interview him. In view of the developments, however, he was asked to call at the MUSICAL COURIER offices and did so.

Not His Fault

Mr. Epstein is a Russian by birth, but has lived in Paris for a long time. He is, however, a French citizen and came to this country on a French passport. He is a critic and a librettist, although his works are not known on this side of the water. When the situation was explained to him, Mr. Epstein acknowledged readily that his visit to this country was entirely a personal affair. He also claimed that the impression created by the interviews, that his mission had an official character, was due not to any intention of his own, but simply to his inability to express himself with exactness in English, which gave the reporters a wrong impression and led them to write what he never had said. It is true that Mr. Epstein brought with him a letter from M. Tardieu to the present head of the French High Commission, M. de Billy, and that he was accorded the "moral support" of the mission in his undertakings. He appears to have been the unfortunate victim of his own incomplete knowledge of English, for the claim to be an official representative of the French Government was never made by him, so he states, but was fastened upon him by the reporters, and it was this claim which created a prejudice against him in certain quarters.

An Idealist

Mr. Epstein stated to the MUSICAL COURIER that he conceived his scheme himself, came here at his own expense, and that he did so without the remotest commercial purpose or any advantage to himself in mind, but with only purely idealistic intentions. He did not plan to do any business, and had no other ulterior thought. He was, however, frank enough to admit that he expected the knowledge which he would gain here, to be of advantage to him in securing employment upon his return home in the capacity of adviser to whoever may in the future be interested in the projects which brought him to America. Now that his position in the entire matter is thus made clear, it must be recognized that his mission is entirely legitimate.

Here is a quotation from one of the interviews which appeared:

"We will strive especially," Mr. Epstein stated, "to teach the middle classes."

"In this connection I find that in this country scores of French operas and sheets of orchestra music are being sold by dealers at prices 500 per cent. higher than we ask in France. Accordingly, one of the first things we will do will be to start here and in other large cities clearing houses for French music where orchestra leaders and other individuals may purchase such music at cost.

"We will also organize an operatic company, composed wholly of French artists, about sixty in number, and will present light French operas and operettas of a type suitable for family intellect."

(Continued on page 48.)

Herbert to Tonalize De Valera Escape

A fortnight or so ago the cables reported how Edward De Valera, the Sinn Féin president, had been aided in his escape from the prison at Lincoln, England, by a group of girls and an Irish gardener, the latter telling De Valera what to do by singing directions to him in Gaelic. "A beautiful plot for a romantic light opera," exclaimed Victor Herbert when he read the account, and he is already

at work on the opus, which will see its first production here next season.

Melba Called to England

Nellie Melba sailed on Wednesday, March 12, for London, having been called there unexpectedly by the serious illness of her favorite nephew, Douglas Patterson, an English officer who had been dangerously wounded in the war. Mme. Melba was obliged to abandon a large number of concert dates for which she had been booked this spring, including appearances with the Boston Symphony Orchestra.

Olive Fremstad Divorced

While the news has been guarded most carefully, nevertheless the MUSICAL COURIER is in a position to announce that Olive Fremstad was divorced very recently from her husband. He was a piano teacher named Brainard, and the prima donna married him after being divorced from her first husband, Mr. Sutphen, a mining man. Mme. Fremstad was the leading Wagnerian soprano at the

FAULTY SYSTEM EMPLOYED IN JUDGING CANDIDATES AT N. F. M. C. CONTESTS

Judges Hidden Behind Screens—System of Markings Impractical and Indecisive—Obligatory Vocal Selections Unjust to Participants

The New York State Contests of the National Federation of Musical Clubs were held last week. The winners of these contests—for voice, violin and piano—compete later in a district contest and winners of the district contests compete at the national contest held during the biennial convention, which is to take place this year at Peterboro, N. H. The three national winners, one in each class, receive certain prizes and are placed without expense under the management of a reputable New York firm, so that they may have an opportunity to display those talents which have won them the prizes.

Through the courtesy of J. Landseer-Mackenzie, who had charge of the New York contests, a MUSICAL COURIER representative was present at some of them last week, not as a judge, but merely ex-officio. He thinks that the Federation is doing a splendid work in promoting the contests and just because this is so, begs to suggest a few changes of detail which would tend to increase their value as a true test of the candidates' ability.

The judges are required to sit behind individual screens, so that they may not see each other or the contestants. Aside from the fact that this is a ridiculous reflection on the Federation itself, which surely can be trusted to select judges who will not act in any illegitimate collusion with one another to the benefit of any candidate, it is entirely unjust to the youthful artist on trial. The ultimate purpose of the contest is to select those candidates fittest and best prepared for public appearance and yet the judges are prevented from passing upon the stage appearance and deportment of the candidate, something which counts so largely in every artist's success. It is especially true of the vocalists. How many singers with not a really great vocal equipment have made a success in which their appeal to the eye through stage presence, deportment and magnetism has counted at least for one-half the total effect.

Further, though it is perfectly legitimate to prescribe what shall be played in the violin and piano contests (a wide, well selected and catholic choice of compositions is allowed) in the vocal contest, though the provisions are liberal, they should be still more so. Here are the requirements for this year: Group 1—One air by Handel, Mozart, Gluck or an early Italian composer; Group 2—Selections from any oratorio; Group 3—Aria from any opera in any language, or, two songs, one French and one English; N. B.—Owing to the fact that the vocal contests are open to all voices, the committee designates the style of composition only, allowing the contestant the choice of composition.

There are a dozen different kinds of voices which, though excellent in their own fields of accomplishment, are totally unfitted to do themselves justice in "an air by Handel, Mozart or Gluck or an early Italian composer," a "selection from any oratorio," or an "aria from any opera in any language." The choice of compositions should be left entirely to the candidate in the vocal contest; this in itself would be a proof of ability in good program making, which also counts so much with the public; and no candidate should be obliged by any restriction whatsoever to sing anything in which he is bound not to appear at his best. Think how few good opera singers there are who appear to advantage either in oratorio or concert. Further, the competitors in all contests should be encouraged to give examples of their ability to perform modern music, at least reasonably modern music. MacDowell and the Cadman A major sonata were included in the list of selections for the piano contests, but the violin list showed nothing more recent than Hubay—why not, the Carpenter sonata or, for instance, some of Cecil Burleigh's splendidly idiomatic violin pieces in this strictly American contest?

And "two songs—one French and one English" do not afford any singer who specializes in the singing of songs much of an opportunity to prove his ability, especially

(Continued on page 48.)

McCormack Gets His Second Papers

John McCormack celebrated St. Patrick's Day by taking the oath of allegiance to the Government of the United States and receiving his second citizenship papers. As soon as the ninety additional days called for by the law have passed, he will become a full-fledged American citizen. Details of the celebration will be announced later.



THE AMERICAN OPERATIC TRIPTYCHERS,

Messrs. U. W. Cadman (above), J. C. Breil (right), and J. H. Adam, composers respectively of "Shanewis," "The Legend," and "The Temple Dancer," produced as a triple bill at the Metropolitan Opera House, March 12. "Shanewis" was a revival, but the other two works had their premiere on that occasion. Messrs. Breil and Adam were present and a large audience gave them an enthusiastic reception, with warm applause and numerous recalls.

Metropolitan for many years, and since her retirement from that organization, several seasons ago, she has made only concert appearances. It is rumored that Mme. Fremstad contemplates her third marriage very shortly, but the MUSICAL COURIER is not able to verify the report.

Caruso Pays \$153,933 Income Tax

The foregoing amount of income tax was paid in a check last week by Enrico Caruso to Internal Revenue Collector Edwards. The tenor sent the attached letter with his check:

My Dear Collector:

I am very proud to send you my check for income tax. I am glad to do my part in contributing toward paying the expense of the war.

America has done much for me, and I am happy to reciprocate. Sincerely yours, ENRICO CARUSO.

Carpi Engaged for Ann Arbor Festival

Announcement is made of the engagement of Fernando Carpi, whose recent debut as a recital and concert singer was a triumph, for the Ann Arbor Festival, on May 17.

SHAWNEE, OKLA., MUSIC FESTIVAL AN ARTISTIC AND FINANCIAL SUCCESS

Gates, Seagle and Levitzki Appear as Soloists, Arousing Much Enthusiasm—Synthetic Music Club's Support Appreciated

Shawnee, Okla., March 8, 1919.

The recent much talked of and very successful music festival opened with a concert by Lucy Gates, who possesses a voice of rare beauty, her low and medium tones being unusually developed for a coloratura soprano. Her program was chosen with discrimination; the first number, "Una voce poco fa," from "Barber of Seville," was excellently sung. The hit of the evening, however, was the "Bell Song" from "Lakme." Miss Gates' delivery of this difficult number brought out the clarity and flexibility of her voice and her pianissimo tones had splendid carrying power. At the conclusion of this number the audience accorded her a great ovation. A group of songs by MacDowell were exquisitely sung, and the French group was also delightful. Of the American group, "Last Night I Heard the Nightingale," Salter, proved the most popular. The audience enthusiastically demanded many encores. The charming personality of Miss Gates immediately won the attention of her audience and retained it to the last. Powell Weaver very ably presided at the piano.

Oscar Seagle Scores

On the second evening, Oscar Seagle was the artist; he is undoubtedly one of the most popular baritones on the concert platform today, and the people of Shawnee were given the benefit of his fine art in a program, the like of which has not been heard here in a long time. He is an artist worth going miles to hear, and when he comes to Shawnee again he will be assured of a warm welcome.

Mr. Seagle's interpretation of the negro spirituals was splendid. The appealing quality of his voice seemed to grip his hearers; in the patriotic group the artist was afforded the opportunity of showing his dramatic temperament, resonance and range of his voice. His singing of "A Lad in Khaki" and "The Americans Come!" brought down the house. Frederick Bristol was at the piano.

Levitzki Plays

Mischa Levitzki, the youthful Russian pianist, gave the third and last concert of the festival. This young artist has been loudly acclaimed as a great artist and thoroughly demonstrated his right to the title. The fine technique, the exquisite delicacy, the depth of feeling and the intellectual understanding in his interpretations completely enthralled the audience. Many who do not ordinarily care for a full piano program were quite as enthusiastic. He opened his program with Bach, which is the supreme test of an artist. The Gluck-Brahms gavotte was played with exquisite tone and rhythm. The march from Mozart's A major sonata completed this group. The climax of the program was his superb playing of the Beethoven ("Appassionata") sonata, which displayed his marvelous technique and a profound depth of feeling. The audience applauded him warmly at the conclusion of this number. In the Chopin offerings Mr. Levitzki thoroughly demonstrated his ability from the poetical side of his playing. The pretty "Butterfly" etude was repeated at the insistent demand of the audience, as was also the Stojowski waltz. The last two numbers, "Etude de Concert" and rhapsody No. 6, Liszt, were brilliant, indeed, and completely captivated the audience. Rounds and rounds of applause followed each number. It is to be hoped he will be heard in one of the Shawnee music festivals of the future.

Festival a Success

The music festival from every standpoint was a huge success, and was, indeed, a unique distinction in the annals of city affairs. And from now on there will be an annual musical event in Shawnee; of this there is no doubt.

A. B. Momand, the local manager, received enthusiastic praise for his selection of artists, and his announcement that next season's festival would comprise Marie Rappold, Paul Althouse and Arthur Middleton, of the Metropolitan Opera Company, won hearty approval.

Much of the success of the festival is due to the enthusiastic support of the Synthetic Music Club, which is

the leading musical organization of the city, and several prominent citizens who generously aided in the purchase of tickets.

Musicians Promise Support

The event has had a stimulating effect on the musical people of the city. Mrs. A. J. Fluke, the capable president of the Synthetic Music Club, has organized a study department which will include most of the advanced students from the various studios and the Baptist University. Shawnee is fortunate in having several splendid teachers; Mrs. Tydfil Brown Bringhurst and Inez Mazy Harris are prominent teachers of voice, and many of the most successful singers here are from their studios. Mrs. L. P. McCord and Frederick Libke are the leading piano teachers, the latter being the head of the Fine Arts Department of the Baptist University.

With such splendid work being done by the musical people, Shawnee will undoubtedly become recognized as one of the musical centers of this part of the country.

A. B. M.

CONDUCTOR STOCK'S RETURN TO MILWAUKEE CAUSE FOR GREAT JOY

Chicago Symphony Gives Delightful Program—Mabel Garrison the Soloist

Milwaukee, Wis., March 12, 1919.

The Chicago Symphony Orchestra appeared at the Pabst Theater Monday night, March 3, with Mabel Garrison, soprano of the Metropolitan Opera Company, as soloist. It was the first appearance here of Frederick Stock as leader of the orchestra this season, and a perfect storm of applause greeted him upon his appearance. It was several minutes before the applause subsided, and when finally Mr. Stock could make himself heard, he expressed his great appreciation and gratitude for his reception. This was followed by "The Star Spangled Banner," which opened the concert program.

The first number was Tchaikowsky's fourth symphony, a wonderful production full of color and vivacity. The orchestra, as usual, was very responsive to the beloved leadership of Mr. Stock. Then followed two charming numbers by Debussy—"Clouds" and "Festivals"—which were beautifully interpreted. "Les Preludes," by Liszt, concluded the program and was received with marked approval.

Mabel Garrison, the soloist, does not only sing exquisitely, but is a charming picture to gaze upon. She is the possessor of a beautiful voice having an unusual range and exquisite flute-like tones in the higher regions. "Thou Brilliant Bird" was sung with marvelous beauty and purity of tone, and in the execution of her trills and runs it was sometimes difficult to distinguish the voice from the flute. An ovation followed this rendition, and she responded superbly with "Ah, fors e lui."

M. F.

New Beethoven Society Forming

Just as the MUSICAL COURIER goes to press it is learned that Harold Bauer, the pianist, is the leading spirit in the formation of a new Beethoven Society, the object of which is the early performance of solo and chamber music, as well as vocal works of Beethoven. It is too late to learn all the details, but it appears that such artists as Godowsky, Ysaye, Thibaud, Elman, Zimbalist, McCormack, and others will be performing members of the new organization.

Koscak Yamada Changes Studio Address

Koscak Yamada, the Japanese conductor, has removed his studio to 370 Central Park West, telephone 3582. He announces that he will be at home Thursday from 3 to 6.

LET'S ALL HELP THE WOUNDED SOLDIERS GET WELL AGAIN

The Red Cross Tells What a Factor Music Is in Aiding Convalescence and How Musicians Can Help

For musicians and teachers there is a great opportunity at hand to serve, in their own specialized calling, our wounded boys now convalescing in local hospitals. What many of these boys want more than anything else in the world is music—not only the pleasure of hearing good music, but the chance to produce it themselves. The Red Cross has undertaken to supply the men in hospitals with instruments of all kinds. Who will volunteer to give an hour or two of his time each week to teach these boys?

A Worthy Service

Men are found who have a marked degree of talent. To them it is the most satisfying form of recreation. In many instances the period of their convalescence is the only leisure they have ever had in which to develop that talent. This new interest is a veritable life saver to them, and the musician who would give even a small part of his time in aiding them to find that joy and consolation, that stimulus and inspiration to be found in music, would be doing hardly less of a service to the individual and to society than the surgeon or doctor who saved the physical man.

Men and women who love music, to whom it is as necessary in a spiritual way as air and food and water are in the natural order, should strive to get a more sympathetic understanding of the problem of redeeming the wounded man. The invisible wounds—the shell case and mind unbalanced by horrors witnessed—are in many instances harder to heal than the shattered limb. They have to be touched by intangible things. And among these what is more effective than music?

There is no need to talk to musical people of the mental and physical relaxation derived from music. It is still less necessary to talk of the greater joy of expression. The people of the heights often overlook the fact that that same longing for expression exists in humbler souls. It is only given to an infinitesimal fraction of society to be able to express itself through music and the arts, but nevertheless the desire to do so is present in most men.

The Joy of Producing

Listening to good music brings to life the nobler impulses in man without his knowing it. Being able to produce a little of that music, even though in a totally inadequate way, is like putting a good resolution into execution. Where men turn to music—and the number who do not is negligible—the return to health, both mental and physical, is always hastened. The Red Cross stands ready to supply the material means for this powerful factor in reconstruction. The spiritual phase must be left to those men and women who know better than any one else what fruits music may produce when it falls on good soil.

The Red Cross does not contemplate discovering any prodigy or turning out a twentieth century musical marvel overnight. The Red Cross workers in the hospitals know what the boys want and what is good for them. All of them want to hear music. The majority of them want also to be able to produce a little of that music themselves.

Instruction at Teacher's Convenience

Instruction may be given at the teacher's studio or at the hospital, depending upon the convenience of the instructor. A teacher may select an individual for lessons or form a class. Teachers of both vocal and instrumental music are included in this appeal.

Capt. Uriel Davis, Associate Director, Department of Military Relief, in charge of musical activities of the American Red Cross, will confer with those who offer their services. He may be reached at 44 East Twenty-third street, New York City.

\$11,000 Offered for Two Successful Songs

"You Can Have It, I Don't Want It" and "Sweet Hawaiian Moonlight" are rapidly nearing the "hit" class and within a short time should go "over the top" to success. The representative of a well known New York music publishing concern offered the firm of The McKinley Music Company \$11,000 in cash for both songs because they were impressed with the tremendous sales of sheet music in all the leading Woolworth and other syndicate stores throughout the principal cities, and the wonderful combined co-operation of the entire theatrical profession and orchestra leaders who successfully feature both songs.

The offer for their sale was refused in the belief that if they were worth that amount to that firm they were worth twice as much to the McKinley company. "Sweet Hawaiian Moonlight" becomes a 30 cent seller beginning April 1. Large orders at the increased price have already been received and an energetic campaign has been outlined that will successfully increase the prestige of both numbers to take effect within a few days. John O'Malley, Irish tenor, Riccardo Stracciari and James X. Francis are still featuring "Sweet Hawaiian Moonlight," and it is exclusively used by the Barth Brothers at the Century Roof Garden, New York.

Liten to Be Heard with New York Philharmonic

Carlo Liten, the Belgian tragedian who came here a year ago unheralded, has become an important factor on the recital stage. He will read the "Carillon" and "Drapeau Belge" with music setting by Elgar with the New York Philharmonic Orchestra at Columbus, Ohio, on March 21. This will make his twelfth orchestral appearance this season. Other March dates include Baltimore, Md., March 1; New York Philharmonic Orchestra, March 2, at Carnegie Hall; Cincinnati Orchestra, Cleveland, March 6; Lewiston, Mass., March 16; Providence, R. I., March 19; Columbus, Ohio, March 21, and Washington, D. C., March 24.

Detroit's Coming Orchestral Year

In addition to concerts by its home orchestra, Detroit will hear next season also the orchestras of Chicago, Cincinnati and New York (Philharmonic and Symphony Society). At the Philharmonic concert there (March 16) Katharine Goodson, pianist, is to be the soloist.

Prokofieff to Give Another Recital

The third Aeolian Hall recital of Serge Prokofieff, the Russian composer-pianist, will take place at Aeolian Hall on Sunday afternoon, March 30, when he will again give a program of his own compositions, augmented by some of Scriabin and Moussorgsky.

LOTTA MADDEN

Soprano

Scores in Two States

Scranton, Penn., says:—

"One of the rarest musical treats which has been presented in Scranton in a generation." "Lotta Madden recital a phenomenal success."

Youngstown, Ohio, says:—

"With the exception of the Heifetz recital the event of Monday evening constitutes the real bright spot in the Monday Musical Club's present concert course."

Management: MUSIC LEAGUE OF AMERICA, 1 West 34th Street, New York

LOYALTY TO OBERHOFFER NOTICEABLE AT SYMPHONY CONCERT IN ST. PAUL

Twin City Music Lovers Given Real Treat in Orchestral Program—Rosenblatt Fills Auditorium at Recital

St. Paul, Minn., March 11, 1919.

During February, Twin City concert goers had an unusual opportunity in hearing the home orchestra under the direction of two guest conductors. Adolf Weidig's visit to Minnesota was greeted with approval, and several noteworthy concerts were given under his able direction. Then he was suddenly called back to Chicago, and in his place stepped Artur Bodanzky. Bodanzky was powerful and temperamental, and he directed the concerts with tremendous success. People were of course apt to vie with one another in their comparisons of the work of the two guests with the work of Oberhoffer, and it was indeed gratifying to one who is constant in attendance at the orchestra's concerts, to observe the loyalty and admiration invariably obvious in expressions regarding the ambitious work and achievements of Emil Oberhoffer. The Twin Cities were glad to have the privilege of hearing their excellent organization of players under the leadership of first one great man and then another, but when Oberhoffer returned a sense of pride greeted him that surely must have been inspiring.

On Thursday evening, February 27, the orchestra's ninth concert in St. Paul was one of the best this season has offered. The Brahms first symphony in C minor is impressively dramatic, and in the final movement stirs one with its marked rhythmical, flowing melodies. Oberhoffer was masterful, and made the symphony a tremendous presentation.

Three "Old Flemish Songs," arranged by De Greef, were a fitting contrast to the rest of the program, and were jovial, rhythmical and interesting bits of instrumentation. Debussy's lovely "Afternoon of a Faun" was the orchestra's last number. This was characteristically given, and was vague and weird and dreamily soothing.

Julia Claussen, mezzo-soprano, has become a great favorite with St. Paul's lovers of music, and has sung here each successive year since the Minneapolis Orchestra has been giving its concert series in its Sister City. Her contributions during the evening would in themselves constitute a song recital of no meager length. With a big voice of great warmth and capable of imparting varied expressions of joy and sorrow, she sang with appeal the Handel "Lascia ch'io piango," from "Rinaldo," "Divinites du Styx," from Gluck's "Alceste," and the prison scene aria from "Le Prophete," Meyerbeer. Mme. Claussen can be both dramatic and subdued, and with her voice of great range and dignified appearance, she is wholly pleasing. She graciously gave two encores.

Benefit Concert for the Blind

Several local artists donated their talent at a concert given at Masonic Temple March 3, for the benefit of the St. Paul blind, realizing the gratifying sum of \$500. Two blind musicians, Florence Barbeau and Arthur Strom, did some creditable work and were received heartily. Ellen Donovan was charming in a group of soprano songs, including the difficult "Caro Nome" aria from "Rigoletto." The playing of David Rubinoff, talented Russian violinist, evoked especial enthusiasm. Mr. Rubinoff is very young, and yet displayed a technic of great fluency and a tone of warmth and beauty that many a more mature artist might envy. After his group of numbers by Kreisler and Sarasate, he graciously responded to the demand for encores.

Cantor Rosenblatt in Recital

Much interest was obvious in the engagement in recital of the young Jewish cantor, Josef Rosenblatt. The auditorium was thronged to the doors with eager listeners on the evening of March 9, and all who sat through the long program felt doubly repaid. While his falsetto tones on this occasion were truly remarkable for their purity and clarity, the true beauty of the singer's work lies in the tenor range of his voice. His tones are round and full, and his voice has a range that reaches from the medium notes of the ordinary baritone to the highest notes of the extraordinary tenor. In the Jewish folksongs and "psalms," Mr. Rosenblatt seemed to please most, doubtless due more to the fact that his audience was composed chiefly of people of his race than that he did the songs of his native tongue with better taste. Throughout, his program was a sheer delight, and his versatility was pronounced in the various types of song he presented. From the old opera aria through Jewish folksongs and religious chants, to the appealing little lullaby sung in English, Mr. Rosenblatt was interpretatively and artistically satisfying and wholly at ease.

It is always a hard task to furnish "piano solos" on a program to offset the heralded singer. And yet Stuart Ross, who played all the tenor's accompaniments, assisted greatly in making the evening a tremendous success by his selections of Mendelssohn and Chopin, at intervals throughout the program. He has big technic and a keen sense for the true beauty of a performance, and was consequently most enjoyable. A. H. F.

"Patience" Revival Here

Gilbert and Sullivan's "Patience" was scheduled to be revived at the Park Theater last Tuesday evening by the Society of American Singers. The cast includes William Danforth, Herbert Waterous, Bertram Peacock, John Phillips, John Quine, Harold Blake, Cora Tracy, Gladys Caldwell, Kate Condon, Brooks Browne, Winifred Marshall. John McGhie is conductor.

University of Pennsylvania Honors Dr. Wolle

Dr. J. Fred Wolle, whose splendid work as conductor of the Bethlehem (Pa.) Bach Choir has made his name known throughout the United States, and was recently honored by the University of Pennsylvania through the bestowal of the degree of Doctor of Music. In conferring this degree at exercises held in the Academy of Music, Philadelphia, Provost Edgar F. Smith said: "Successful

composer of hymn tunes, and chorus and orchestral anthems; but, best and greatest of all, the enthusiastic interpreter of the productions of the renowned Bach, whose cantatas and oratorios have found a new and appreciated home, in little Bethlehem, by virtue of your musical genius. Though you build your house in the woods the world will make a beaten path to your door."

Evelyn Scotney Signs with Metropolitan

The MUSICAL COURIER learns that Evelyn Scotney, the coloratura soprano, has been engaged by the Metropolitan Opera Company for the coming season. Miss Scotney, in private life Mrs. Howard White, widow of the young American bass who died recently, is no stranger to American audiences. She is an Australian by birth and was encouraged by Nellie Melba to undertake a career as a singer. She studied at Milan and was engaged there by Henry Russell for the Boston Opera Company. With Tetrassini in the company, there was nothing for Miss Scotney to do, until one day the famous prima donna fell



SMILIN' THROUGH

ARTHUR A. PENN'S

HAUNTING LITTLE SONG WAS SUNG
BY

Reinald Werrenrath

AT THE
METROPOLITAN OPERA HOUSE
SUNDAY, MARCH 9th
WITH MARKED SUCCESS

Musical Courier's review said:

Reinald Werrenrath's charming voice and artistic rendition of the prologue from "Pagliacci" won the hearts of the delighted audience; he also sang a group of three songs—"The Sands o' Dee," Frederic Clay; "Smilin' Through," Arthur A. Penn, and "A Khaki Lad," by Florence Aylward—in which his artistic style was greatly admired. Of this group, Arthur A. Penn's beautiful and effective song, "Smilin' Through," was the outstanding feature, which received vociferous applause and compelled the artist to respond with two added numbers.



ill and Miss Scotney replaced her at a moment's notice as Gilda in "Rigoletto," scoring a decided hit. Since the Boston Company disbanded she has had no regular operatic engagement but has done well as a concert singer. The winter of 1917-18 she and Mr. White made a joint concert tour in Australia with great success. She was engaged as a prima donna of the La Scala Opera Company for the present season, but as that organization did not take the road, she and her husband remained quietly in New York, where he appeared frequently with the Society of American Singers at the Park Theater.

Herbert Music Featured at Rivoli and Rialto

Victor Herbert overtures are being played at both the Rialto and the Rivoli this week. At the Rialto the overture in his "Irish Rhapsody," Edoardo Albano, tenor, sings the Toreador song from "Carmen." The second orchestral number is Sigmund Romberg's "Maytime." The organ solo is Rudolph Berger's "Amoureuse," played by Arthur Depew.

At the Rivoli, selections from "Eileen" are played as the overture. James Harrod, tenor, sings McMurrough's "Macushla." The second orchestral number is Franz Lehar's "The Count of Luxembourg." The performance is concluded by "Convent Bells," played by Firmun Swinnen.

HAYS, KAN., TO HOLD ITS PREMIER MUSIC FESTIVAL

Musical Awakening Responsible for Festival to Be Held During Entire Week of May 4 to 11—Matzenauer, Marie Sidenius Zendt, Christine Schutz, Reed Miller and Gustaf Holmquist Soloists

Hays, Kan., March 10, 1919.

Since the summer of 1914 a musical center has been growing up in western Kansas. In the very heart of the famous "short grass" country new musical interests have been inculcated in all of the people by means of the students who have gone out from the Fort Hays (Kan.) Normal School, the only State institution in the western two-thirds of Kansas, in fact, the only college in the western half of Kansas. So thoroughly has this musical awakening taken place that with the coming of peace the ambition of this State school to present a musical festival of an entire week will at last be attained.

First Oratorio

The first oratorio sung in western Kansas was Haydn's "The Creation," presented in March, 1915, by the Fort Hays Normal. In March, 1916, "The Creation" was again given with chorus of 168 voices, assisted by soloists from Chicago and Kansas City.

First Festival, May 4 to 11

During all of this time Henry Edward Malloy, head of the department of music, has been working with his choruses and his orchestra to bring the school and this half of Kansas to the point where a big musical week could be staged. That big musical week will take place May 4 to May 11, inclusive, with Margaret Matzenauer, contralto of the Metropolitan Opera Company, of New York, as the opening attraction. Mme. Matzenauer will open the Indianapolis (Ind.) Festival, just before appearing at the Hays Festival, and will go direct to Louisville, Ky., to open the Louisville Festival.

Seidel Recital

Toscha Seidel, the sensational violin prodigy, will be here in recital on Sunday afternoon, May 11. Handel's "The Messiah" will be sung by a festival chorus of 550 voices, under the direction of Henry Edward Malloy, and the assisting oratorio quartet will comprise Marie Sidenius Zendt, soprano; Christine Schutz, contralto; Reed Miller, tenor, and Gustaf Holmquist, bass. "The Messiah" will be sung on the Sunday nights of May 4 and 11. During the week a program will be given each afternoon and night of the music festival week, with individual recitals by members of the quartet, by the members of the school's music faculty, and a students' recital. The events of the music festival week will take place in Sheridan Coliseum, a new \$200,000 building which seats 3,500 persons.

Governor Allen to Open Festival

The Golden Belt Editorial Conference, which comprises 117 newspapers in thirty-four Kansas counties, will hold its annual meeting on May 3, and Governor Henry J. Allen will attend the conference and officially open the music festival week on May 4. H.

U. S. SOLDIERS IN FRANCE GET SINGING LESSONS

Paris, France, March, 1919.

Singing lessons have started in the A. E. F. The work, long a part of the Y. M. C. A. program planned for the camps in France, is now in full swing and the boys are nightly warming up to the lilting swing of old songs they loved back home as well as the stirring martial airs of allied nations. It is one of the big undertakings the "Y" is endeavoring to put over while the boys impatiently await orders to move to an embarkation area. So far there is ground for belief that regimental singing, glee clubs and quartets are the most effective antidotes against that insidious disease, homesickness, with which many of the men are afflicted.

Winter evenings are long in France, and especially long in the little villages where the majority of our men are billeted. Concert halls are available in most of these places, however, and where they are not, "Y" huts serve admirably for the purpose of evening songs.

The work which started this month will be continued during the entire period of demobilization, with a view of upholding the already high standard of the morale of the American Army. That music will do more to keep up the spirits of the men and send them home happy than any other form of entertainment is the belief of the military authorities, and they are aiding the Red Triangle workers in every possible way in getting the army to sing.

Singing lessons started first with the Seventy-eighth Division, located at Semur and adjoining towns in the province of Cote d'Or. The program was inaugurated by Marshall M. Bartholomew, of New York City, director of the music bureau of the War Work Council, who came to France especially to introduce regimental singing.

He is assisted by Helen M. Clarke, of New Bedford, Mass., a graduate of the Song Leaders' Training School of New York, and formerly connected with the Massachusetts State Board of Education. Both Mr. Bartholomew and Miss Clarke are well known in the camps in America, where they did much to promote a love of music and of singing among the soldiers.

The boys have taken to the evening lessons with great enthusiasm. Song leader classes have been formed and glee clubs and quartets organized. Every evening after mess a big "sing" is staged at each regimental headquarters. The boys of the Seventy-eighth Division who are taking the lead in the A. E. F. singing were heroes in the last big Argonne fight. They are National Army men from New Jersey, but actually a large percentage of the division belong to that commuting class which works in New York and sleeps in New Jersey. These boys made an enviable record on the line and endured the strain and the hardship with the endurance of veterans. They are tackling the singing lessons with the same spirit, and their nightly programs go a long way toward proving that there is enough pep left to assure them of making good at whatever may be in store for them before the home stretch is reached. HORTENSE McDONALD.

AMERICAN TRIPTYCH AT METROPOLITAN

Full House Accords Hearty Welcome to Novelties, "The Legend" and "The Temple Dancer," and Greets "Shanewis" Revival Enthusiastically—
Other Operas of the Week

"Il Barbiere di Siviglia," Monday, March 10

A large audience heard the Rossini opera, headed by Barrientos and Charles Hackett, repeated at the Metropolitan Opera House on Monday evening, March 10. Mr. Hackett was in superb vocal form and acted the part of the Count with nicety. He won deserved applause. Others in the cast were Giuseppe De Luca as Figaro, Leon Rothier as Basilio, Pompilio Malatesta as Dr. Bartolo, Vincenzo Reschiglian as Fiorello, Marie Mattfeld as Berta, and Pietro Audisio as an official.

American Operatic Triptych, Wednesday, March 12

Under the above title, the Metropolitan put forth the attached operas by native composers, and with the following casts:

"THE LEGEND"

Carmelita Rosa Ponselle
Marta Kathleen Howard



FLORENCE EASTON,
in the title role of "The Temple Dancer."

Stephen Paul Althouse
Lorenzo Louis D'Angelo

"THE TEMPLE DANCER"

Yoga Carl Schlegel
The Temple Dancer Florence Easton
The Temple Guard Morgan Kingston

"SHANEWIS"

Shanewis Sophie Braslau
Mrs. Everston Kathleen Howard
Amy Marie Sundelius
Lionel Paul Althouse
Philipp Thomas Chalmers
Old Indians Thomas Chalmers

Angelo Bada, Pietro Audisio, Mario Laurenti, Giordano Paltrinieri
High School Girls
Cecil Arden, Helena Marsh, Mary Melliash, Kitty Beale
Conductor, Roberto Moranzoni.

The music of J. C. Breil's "The Legend" and John Hugo Adams' "The Temple Dancer" was reviewed amply in the MUSICAL COURIER of March 13, after the complete dress rehearsal of those works. Suffice it to say that the public performance in no way changed the critical opinion expressed in these columns last week. "The Legend" and "The Temple Dancer" were well received by the audience, which called the composers before the curtain repeatedly and showered applause upon them.

In "The Legend," Rosa Ponselle sang magnificently and made every vocal and musical point tell to the full. Paul Althouse was in superb form and his voice sounded its range of richness and expression. He acted with the requisite intensity. Louis d'Angelo revealed a deep voice of unusual warmth and sonority.

Florence Easton dominated "The Temple Dancer" through her fine singing and fascinating histrionism. Her lovely voice never showed to better advantage. In her dances, Mme. Easton brought to light hitherto unsuspected terpsichorean abilities. The contribution of Morgan Kingston was of much value, because of his vital singing and earnest histrionism.

Cadman's "Shanewis" was a welcome revival. The atmospheric attraction and the melodious appeal of this little work were in evidence as strongly as last season and the audience again expressed its joyous approval of Cadman's tuneful measures and his colorful and clever manner of treating them. As before the love music, the "Canoe Song," the orchestral prelude to Act II, and the Indian war chant, were the numbers that won the most pronounced favor. "Shanewis" shows sincerity, musical invention, and unity of style, and as such it is an important addition to the sparse list of singable and playable American grand operas.

Sophie Braslau's vibrant and luscious tones were a delight to the ear and she visualized and mimed the Indian girl convincingly. Marie Sundelius put some polished singing to her credit in the small role of Amy. Paul Althouse was another noteworthy artistic asset with his fine voice and straightforward manliness. Thomas Chalmers gave a finished portrayal of the dignified but vindictive Indian lover.

Roberto Moranzoni conducted with unmistakable devotion. The scenic outittings were tasteful. Rosina Galli's arrangements of the Hindoo dances and rites in the Adams work had atmospheric design and effect.

"La Reine Fiammette," Thursday, March 13

Leroux's opera was repeated before a full house on Thursday evening, March 13. Geraldine Farrar and Hipolito Lazaro, as Orlanda and Danielo, respectively, headed the large company of capable artists, which included Lenora Sparkes, Marie Tiffany, Leon Rothier, Adamo Didur, Mario Laurenti, with Pierre Monteux conducting.

"Marta," Friday, March 14

A large—regular Caruso—audience heard that famous tenor and Marie Barrientos in "Marta" on Friday evening, March 14. In their respective roles of Lady Harriet and Lionel, the singers were accorded a warm reception, for both were in fine vocal form. Others in the cast included Flora Perini, Adamo Didur and Mario Laurenti. Bodanzky conducted.

"Rigoletto," Saturday, March 15 (Matinee)

Mabel Garrison had a chance to shine as a coloratura and lyric singer, in the role of Gilda, and shine she did most brilliantly. While the sweet voice of the young artist was not in the best estate, nevertheless it sufficed to reveal much beautiful quality and enabled her to show how extremely skillful and polished she is in the presentation of florid passages as well as sustained episodes. She attacked that great test piece, "Caro Nome," with perhaps less of the aplomb and assurance that a matured veteran would exhibit therein, but on the other hand she invested her delivery (and also her acting) with appealing girlish charm, and unconventional freshness and purity of tonal utterance. The audience greeted Miss Garrison tumultuously and proved to her that she now is considered by them to have "arrived" among the top notchers in the starring lists.

Carlo Hackett repeated his facile, dashing, and lyrically voiced Duke. Sophie Braslau was the mellifluous Mad-Jalena. Giuseppe De Luca's Rigoletto remains a classic, intense, gripping, impassioned, wonderfully sung. Mardones was effective as Sparafucile. The Moranzoni conducting was characterized by adeptness and temperamental drive.

"Madame Butterfly," Saturday, March 15 (Evening)

The Metropolitan Opera House was crowded to the doors on Saturday evening, March 15, when "Madame Butterfly" was repeated. Geraldine Farrar rather failed in her presentation of Cio Cio San, even her acting proving a disappointment to those who remembered her from other times. Hipolito Lazaro made a good Pinkerton, and Luigi Montesanto proved an excellent Consul; Paltrinieri was fine as Goro, and the same may be said of Rita Fornia as Suzuki. The others performing were: Minnie Egner as Kate Pinkerton, Pietro Audisio as Yamadori, Paolo Ananian as the Uncle-Priest, Francesco Cerri as Yakuside, and D'Angelo as the Imperial Commissary. Moranzoni, conductor.

Sunday Evening Concert

The announcement of a Puccini-Verdi program—the feature of the Sunday evening program at the Metropolitan—drew a capacity house, an audience bubbling over with enthusiasm. The list of artists was a notable one and included so many of the Metropolitan stars that encores had to be prohibited, the program being so long.

The participants were: Muzio, Sundelius, Matzenauer, Rappold, Beale, Kingston, Mardones, Diaz and Montesanto. Cecil Arden assisted in the quartet. Papi conducted. The soloists were all in good voice and the program, throughout, a most enjoyable one.

"Coq d'Or," Monday, March 17 (Matinee)

A special matinee marked the last performance this season of the wonderfully fascinating and picturesque Rimsky-Korsakoff opera, with its mixture of satire, fun, symbolism, and brilliant and appealing music. It is a great work and as such doubtless has found a permanent place in our local operatic repertoire.

Mabel Garrison repeated successfully her skillful singing of the difficult Princess role, and Rosina Galli pantomimed and danced it with unflinching art. Lila Robeson sang Amelfa and did it with musical effect. Marie Sundelius did her famous version of the Golden Cock's voice. For the rest, Adolph Bolm, Adamo Didur, Rafael Diaz, Queenie Smith, Giuseppe Bonfiglio, and Ottokar Bartik added their quota to the afternoon's delights. A huge audience attended. Monteux conducted.



ROSA PONSELLE, AS CARMELITA, AND PAUL ALTHOUSE, AS STEPHEN,
In the oath scene from "The Legend."

Sensational Concert Debut Helene Kanders

Wins Universal Praise

at Carnegie Hall Recital Tuesday Evening, February 25

What the New York Critics Say:



Photograph by Mary Dale Clarke.

HELENE KANDERS, SOPRANO.

Miss Helene Kanders cannot complain of the success of her first song recital, which took place in Carnegie Hall last Tuesday evening. Despite bad weather, the beautiful young soprano attracted an audience of large proportions.

She began with Beethoven's difficult concert aria, "Oh Perfidio." In this number, which is considered a stumbling block for any save finished sopranos, Miss Kanders gave an illustration of her achievements that was eminently satisfactory. She possesses A VOICE OF UNUSUAL POWER AND RANGE, and has A BEAUTIFUL MEZZA VOCE which she uses with taste and effect. Her phrasing was broad and her sense of the dramatic artistically revealed.

Her versatility was shown in a sympathetic rendition of works by composers of many schools.—*New York American*.

Miss Helene Kanders, who gave a song recital at Carnegie Hall last evening, will be remembered as having appeared at the Metropolitan last season. SHE IS A DRAMATIC SOPRANO, AND A GOOD ONE TO BOOT. Last night she proved her dramatic qualities in Beethoven's "Ah, Perfidio." SHE HAS A REALLY EXCELLENT HIGH SOPRANO VOICE, WELL CULTIVATED AND WELL UNDER CONTROL.—*New York Herald*.

Miss Helene Kanders, a soprano, who last season was a member of the Metropolitan Opera Company, gave a song recital last night at Carnegie Hall. The few appearances Miss Kanders made last year in opera revealed a voice of beauty and purity of timbre. These qualities were again in evidence last night. She gave Lenormand's "Les Vautours" and Fourdrain's "Chanson Norwegienne" especially well, the large audience showing its appreciation in generous applause.

Her beauty and general bearing are distinctly in her favor. Miss Kanders has AN UNUSUALLY BEAUTIFUL VOICE.—*New York Tribune*.

HER DEBUT PROVED A TRIUMPH. The vast audience applauded her singing with TREMENDOUS ENTHUSIASM. HER RECEPTION HERE BECAME AN OVATION.

Miss Kanders is described as a lyric dramatic soprano, and displayed THE BEAUTY OF HER VOICE AND THE EFFICIENCY OF HER TRAINING throughout a program of songs in several languages.—*New York Evening Journal*.

Miss Helene Kanders, who has achieved a reputation abroad as a singer in grand opera, made her first appearance before an American audience in a concert last night in Carnegie Hall. She disclosed a naturally lyric, and sometimes effectively dramatic, soprano voice of LIMPID PURITY AND CONSIDERABLE POWER. She is of fine presence, comely of face and with many evidences of careful training in dramatic art. The salutary influence of good schooling coupled with rare native endowments, was pleasantly apparent in her singing. SHE SANG WITH FINE FERVOR AND DICTION.—*New York Morning Telegraph*.

HER VOICE IS CLEAR AND EASILY PRODUCED. In the great Beethoven air she showed much knowledge of style and dignity of feeling. SHE WAS HEARD BY A LARGE AUDIENCE.—*New York Morning Sun*.

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TERESITA CARREÑO NOW ESTABLISHED IN NEW YORK

Daughter of the Late World Renowned Pianist, Will
Devote Her Time to Teaching—A Sketch of Her Career

Teresita Carreño, the daughter of the late Teresa Carreño, the world renowned pianist, is now permanently settled in New York, having opened studios at Steinway Hall, where she will devote all of her time to teaching. Inasmuch as Teresita Carreño acted as assistant teacher to her mother for a number of years on the other side, when she was not engaged in filling engagements, she is especially well qualified to teach the admirable principles of the Carreño School, which is based principally upon concentration and great relaxation of the arms.

When seen recently by a MUSICAL COURIER representative, Mme. Carreño said that she made her first public appearance at the age of four, in New York, (which, by the way, is her birthplace) when she accompanied her father on the piano to an aria from "Traviata." As she was then too young to read the notes she played by heart, although she had been previously taught by her great artist mother.

Went to Europe

Shortly afterward, she was taken to Europe by her mother and put in a private school in France, where at the age of six, she won two prizes for her playing. At one of these competitions, she rendered Mendelssohn's "Spinning Song" remarkably well for one so youthful. At this time, having won a scholarship, she studied under Mme. Guzman, a South American, who lived in Paris.

Fond of Bach

In speaking of her childhood days, Mme. Carreño said: "I remember, even as early as five years of age, how fond I was of Bach. In those days I could not reach the pedals and my three-year-old brother used to manage them for me. One day while I was thus occupied in playing, the elder Mrs. MacDowell came into the room and he crawled out from under the piano and said: 'Sh! Dada (his pet name for me) is playing Bach!'"

At the age of twelve, the youngster was taken to Germany by her mother, when she again resumed lessons under her direction. Although the famous pianist taught little Teresita herself, she had her take counterpoint, composition work, etc., with well known professors, one of whom was a personal friend of Wagner's.

"My mother taught me all the 580 exercises for piano technic given her by her father," she continued. "She used to make me read at sight every day for ten minutes, and she impressed upon my mind that a relaxed way of playing after short duration would accomplish more for the student than hours of work with stiff arms and fingers."

"About this time my mother was married in Germany to D'Albert and I began to study with them both. It was

a wonderful treat, you can imagine, to hear mother and D'Albert play on two pianos. I remember he used to play practically all night sometimes and I learned much from



Photo by Mishkin, N. Y.

TERESITA CARREÑO,

Who is teaching in New York. She is the daughter of the late Teresa Carreño.

him about the interpretation of Bach preludes and Wagner's works. It was he who took me to the first performance I ever heard of Wagner's 'Das Rheingold.'

Mother was opposed to my going because she thought the talent I had for composing might be crushed.

Admired Mother's Interpretation of Rubinstein Concerto

"I often used to listen, as one would suppose, when my mother was playing and studying and I grew to admire her conception and interpretation of the Rubinstein concerto. I took the music away to school with me and, unknown to her, learned it by myself. During my vacation spent at home when I was playing it, mother came into the music room. Upon seeing that I was the performer, she first looked surprised, and then I saw that her eyes were filled with tears."

"But, my dear child," she exclaimed, "where did you learn it?" Then I told her how she had been the inspiration!"

In going over the various steps of her career, the pianist continued:

Played at Paris Exposition

"When I reached the age of fifteen, I went back to France, where I gave a piano recital at the Paris Exposition—the first one since I had grown up! It was considered very successful and the next year I returned to Germany. My mother didn't wish me to remain in Paris as she thought I was too young to stay there alone while she had her concerts to fill. However, I did not stay in Germany long, as a Scandinavian tour had been arranged for me. It was after my cordial reception everywhere on tour that I finally made up my mind to take up the piano as a profession, for I had, previously, decided to study medicine—an idea which did not gain the sympathy or approval of my mother."

Studied with Moszkowski and Hofmann

"Then back I went to Paris for more study! I worked with Moszkowski and later with Josef Hofmann, whom my mother admired exceedingly and thought would be a splendid teacher for me. My next tour was inclusive of twenty-five towns in Finland and a good part of Russia. It proved to be an excellent experience and the people were exceedingly kind to me. I played such things as the principal Grieg, Rubinstein, etc., concertos."

"Next followed a period when I took care of all my mother's pupils in Berlin while she was on tour. Then I began my concert tour of the principal cities of Germany. I also appeared as soloist with the Hamburg, Dresden, Leipzig, etc., orchestras."

Mother and Daughter Soloists on Same Program

In one of these places, the mother and daughter both appeared as soloists on the same program. It seems the younger artist, who was naturally very nervous, had lain awake all night and her mother had fears for her safe voyage through her numbers. By the time the daughter had seated herself at the piano she had, by some streak of luck, conquered her nerves and played beautifully. On the other hand, the elder Carreño suffered a sort of relapse and did not appear to be in her best form. At any rate, the general impression gained was that the daughter had earned the palm of the evening."

Teresita Substitutes at Grieg Festival

Mme. Carreño and D'Albert were shortly afterward invited to take part in the Edward Grieg Festival which was being held in the composer's honor in Prague. Neither one could accept the offer on account of previous concert engagements, so it was suggested that Teresita Carreño substitute. Grieg, being afraid that she was too young to do justice to the occasion, went to the pianist's home in Berlin and gave her his own thorough ideas and interpretation of the concerto. He was satisfied, however, with her talent and when she played at the public rehearsal, he remarked: "Today, you have shown me that you are the daughter of your mother." A noble compliment, to be sure! The night of the concert, the young artist carried away all the honors to the supreme delight of the composer. As a result of the impression the pianist made in Prague, she was engaged again and again. Grieg presented her with a score of the concerto upon which he wrote: "To the genial daughter of a genial mother."

Attempt to Disprove Relationship Draws Sold Out House

A unique experience which was related by Mme. Carreño occurred when she was engaged to appear at a concert given by a Slavic society in one of the principal cities where an intense feeling of hatred existed between the Slavs and the German element. To make the situation more complicated, the elder Carreño was, about the same time, engaged to appear before the German Society. The newspapers printed a story to the effect that the soloist at the Slavic Society was no relation to the great Carreño. The Slavs were so incensed over this that when Teresita Carreño played, they all turned out in full quota and the house was not only sold out, but extra chairs were provided and the pianist made three hundred extra crowns!

Studied Singing

Previous to the war, the two Carreños made a tour of Australia and New Zealand. From there, the younger one went to Italy, where she studied singing for a while, during a period of rest from her energetic work. In 1917, she gave a recital in London, England, winning new successes, later coming to this country, principally to avoid the air raids she was experiencing in London.

Would Like to Be a Conductor

Mme. Carreño has made a study of all the operas and also big orchestrations because she has still another ambition! She wants to become a conductor! J. V.



WALTER GREENE

SCORES WITH MENDELSSOHN GLEE
CLUB OF ALBANY, N. Y.,
FEBRUARY 28, 1919

The Argus.—A baritone of distinction is Walter Greene, a young American singer with a wealth of melody in his throat. He has some wonderful notes that rise to a surging crescendo and strike musical fire.

The Knickerbocker Press.—Walter Greene gave a delightful group of songs, revealing splendid gifts with his fine baritone voice. He is an American with a great future if one is to judge from the response which he brought from his audience. His reserve power, and the perfect control of voice which he possesses, are remarkable qualities.

The Times-Union.—Possessed of a wonderfully striking stage personality, coupled with complete control of a splendid voice his work was most satisfying.

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CINCINNATI SYMPHONY RECEIVES A ROYAL WELCOME IN TORONTO

Large and Enthusiastic Audience Hears Delightful
Concert Given in Conjunction with Local Oratorio
Society—Dr. Broome and Ysaye Conduct—
Concert and Studio Notes

Toronto, Can., March 18, 1919.

There has been almost an embarrassment of good things here during the present week, only a few of which I shall be able to notice in this letter.

Levitzi Recital

On Monday evening Mischa Levitzki made his second appearance here this winter in recital, and again proved himself to be a pianist of astonishing powers. His reading of the Liszt arrangement of Bach's A minor prelude and fugue was a convincing demonstration of his sane intellectuality and refined musicianship. Romance, poetry and brilliancy were displayed in his splendid performance of Schumann's "Etudes Symphoniques," and in a miscellaneous group, including an impressionistic number, "The Music of the Spheres," by Dohnanyi; a nocturne, valse and etude by Chopin, and an ingratiating salon valse by Stojowski, he revelled in riotous fancy and bewildering technical splendor. He is altogether a remarkably unique performer, and can look into the future with much optimism.

Vegara Pupils Win Praise

Tuesday evening witnessed a recital by two advanced pupils of Leonardo Vegara—Freda Taylor, contralto, and William Allan Burt, baritone. The former has graceful deportment and uses her excellent voice with considerable skill, although the pronunciation of her words is not always distinct. But apart from this her singing is commendable and interesting, the aria, "He Shall Feed His Flock," by Handel, revealing real spiritual uplift. Mr. Burt, a rollicking singer of temperamental suggestion, gave a good account of himself in operatic arias by Massenet and Thomas. A most promising singer, Jessie McAlpine, a highly gifted local pianist, assisted by playing with much success "Magic Fire Music," Wagner-Brassin; etude by Chopin, op. 10, No. 3; Liszt's "Dance of the Gnomes," and Rubinstein's valse in A flat from "Le Bal" series. Others taking part were Mme. Vegara, Mrs. Stanley Richardson, Mrs. Lennard Smith and Edming Palmer.

Toronto Oratorio Society Concert

On Wednesday evening the Toronto Oratorio Society, Dr. Edward Broome, conductor, in association with the Cincinnati Symphony Orchestra, Eugen Ysaye, conductor, gave a concert before a very large audience in Massey Hall, their chief numbers being "The Challenge of Thor" ("King Olaf"), by Elgar; "The Revenge," by Sir Villiers Stanford, and some unaccompanied music by Mark Andrews and Reginald Summerville. The chorus is a well balanced, flexible apparatus, and under Dr. Broome's fervent direction sings with nobility of tone and well governed musical contrasts. "The Revenge" (Ballad of the Fleet, 1591) was a remarkably picturesque representation of the dramatic episode of which it treats, the chorus reaching fine heights of forceful utterance. The unaccompanied work was beautifully done, and bouquets might well be handed to both singers and conductor. The orchestra was short some twenty players, owing to illness, but nevertheless gave a good account of itself in a symphony by Mozart, Ysaye's poem for string orchestra (without cellos and basses), "Exile," and in Saint-Saëns' "Marche Heroique," op. 34. To many, including the writer, it was a great disappointment not to hear the symphony in D minor by Franck, which was to have been played, but owing to the shortage of players, because of sickness spoken of above, it could not be given. The Mozart work, however, was presented in a refined, sympathetic manner, and was ardently applauded. The "Exile" poem is poignant with a haunting sorrow, the harmonies being mournful in their contrasted weirdness. The march of Saint-Saëns was great. Here the orchestra showed some of its mettle. Ysaye was vociferously cheered, for he has many affectionate friends in Toronto, and he conducted like the great master he is—with virility and imagination.

Annual Appearance of Toronto Male Chorus

On Thursday evening the Toronto Male Chorus, Ernest R. Bowles, conductor, gave its annual concert to a sold out house, and succeeded in winning enthusiastic applause. The chorus consists of some two hundred picked voices, and they were as fresh and wholesome as the prairie winds. Mr. Bowles' readings are musical, and he leads his singers admirably, the tone being well blended and peculiarly solid and healthful, although the soft effects might have been still softer and more finely spun. A good male chorus is certainly a rejuvenating force, and in such pieces as Davies' "Winds," Burleigh's "Deep River," and "They Cannot Kill the Soul," by Jan Broecks, effects of inspiring significance were produced. Myrna Sharlow, the Chicago soprano, and Aurore La Croix, pianist, the latter substituting for Guiomar Novaes, who was ill, assisted. Miss Sharlow has a beautiful voice of lyric quality and she sang several groups of songs in a manner both elegant and charming, thereby securing an unqualified success. Miss La Croix played Mendelssohn's "Rondo Capriccio," Brahms' valse, op. 39; three etudes and the G minor ballad by Chopin, and won an immediate success. She has splendid piano playing qualities, technic fluent and powerful, and her readings are poetic and luminous. She had to respond with encores.

Little Myrtle Webber Gives Recital

Myrtle Webber, an exceedingly clever child pianist of some fourteen years, played a recital before a large audi-



CLARA CLEMENS.

When the influenza epidemic first swept the country, Clara Clemens, the well known soprano, was one of the many stricken, and it is only now, after five months of serious illness, that word comes from Detroit, where her distinguished husband, Ossip Gabrilowitch, has won such favor during his first season as conductor of the Detroit Symphony Orchestra, to the effect that she is now on the road to recovery and is daily growing stronger. Mme. Clemens' illness necessitated the cancellation of her many engagements for the early part of the season, and it is not at all likely that she will be able to fill her spring engagements.

ence on February 27. Her numbers included Schubert's impromptu variations, op. 142; valse, op. 34. Chopin; MacDowell's "Shadow Dance"; a beautiful etude by Manzuca (dedicated to Josef Hofmann); an etude from op. 85 and the "Juggleress," by Moszkowski; Weber's rondo, op. 62, and other pieces. Passages of all kinds were played with a resourcefulness and brilliancy quite compelling; she was heartily cheered.

Miura Duplicates Success in "Butterfly"

Tamaki Miura, the Japanese prima donna, who achieved so much favor in New York with the Chicago Opera Association, duplicated her tremendous success in "Madame Butterfly" in Philadelphia on March 6 and in Pittsburgh on March 13, as well as in Detroit on March 15, when the company appeared in that city. Immediately after her Detroit performance, the singer was to leave for California, where she will open at the head of her own company on March 31 in "Madame Butterfly." The tour of ten weeks

will be made under the management of Berry and Behmer.

"The Promised Land" Meeting with Success

John Prindle Scott's latest sacred song, "The Promised Land," is meeting with great success, although issued only a few weeks. Ernest Brown, baritone, now in the navy at Norfolk, Va., reports having sung it there recently. Mr. Brown is also having fine success with the same composer's "He Maketh Wars to Cease," which continues a prime favorite among church singers.

De Tréville Wins Success with Ross Song

Yvonne De Tréville sang Gertrude Ross' song, "Peace," at the Patriotic Festival recently held in Boston. The song was a great success and very apropos at the present time. She is using it at all her concerts and reports success with it everywhere.

ARTHUR LOESSER

CONCERT PIANIST

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FAMOUS BOOKS ON ELIZABETHAN VIRGINAL MUSIC, LOST TRACE OF IN EUROPE, DISCOVERED IN NEW YORK PUBLIC LIBRARY

Interesting Romance Attached to the Two Drexel Volumes Which Safely Crossed the Atlantic in the Midst of the Submarine Warfare

ORIGINAL ORLANDO GIBBONS MANUSCRIPTS ALSO LOCATED IN METROPOLIS

By Margaret H. Glyn

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The story of our own music reminds me of the "Legend of the Briar Rose." The maiden sleeping in the enchanted castle, her court around her, for 300 years (or was it 1,000 years?), the briar rose creeping in by open doors and windows, covering everything—and let us not forget the surrounding forest in which travelers lost their way. From the strange things written about our music, one might infer that historians and others have not yet emerged from that bewildering wood.

National Style the Growth of Centuries

I perceive that my countrymen have here a unique opportunity of observing themselves in a glass as others see them, would they but bend their energies to the task. Music is said to be the utterance of the soul of a people, but clearly that soul must have a style wherein to clothe itself if it is to be intelligently uttered. And a national style is not the growth of a day. Our own style was undoubtedly the slow outcome of centuries and its origins all are lost. It was once a contrapuntal style, that in the latter half of the sixteenth century took to itself melody, as a free people may take a king.

But we of today are foreigners in music. We are brought up on foreign models which to us are Music with a big M, as though none other existed. We have inevitably the foreign point of view. When, therefore, we are confronted suddenly with the image of ourselves in music, it is surprising if we fail to recognize the likeness? Enigmas blank wonder and a call for accidentals. There are no signatures and obviously numbers of notes need these accessories. Let some one put them in. They are put in, with the result that a few pieces become commonplace enough for publication, but the majority appear to defy accidentals. The more you put in, the worse grows the knot of false relations. There is nothing to be done but let it all alone, and the less said the better.

Does Not Understand His Own Music

Something like this has been the attitude of the British musician toward his own music. He does not understand it, whereas a foreigner has written upon it with enthusiasm. But herein we discover, perhaps, a national idiosyncrasy. We are so obvious to ourselves that we expect everything belonging to us to be obvious. It does not occur to us to make any explanation of ourselves to other peoples, still less to assume an attitude that may convince. And, whatever be its drawbacks, this habit has the advantage of a basis of sincerity and settled conviction. Get through the bewildering contradictions of our style, so to speak, which do but seem, and you come upon the rock basis and will know where you are with us. Now this is exactly what I, myself, have found during some years of study in Elizabethan Virginal music. The most convincing thing about it is its absolute sincerity. Naturally, being English, as I have said elsewhere, it does not wear its heart upon its sleeve. You have to dig pretty deep to find it. You will not look for orgies of emotion, nor for a dramatic expression that had not then arrived. But once you have got to the bottom of it, this music will grow upon you.

Eighteenth Century Conventionalism Lacking

There is nothing in it of eighteenth century conventionalism. We have here the settled basis of a consonant harmony united with as strange a counterpoint as has perhaps ever assaulted the ears of man. At first one shivers and longs to amend the manuscript. Then glimmerings of light appear, a roadway opens, and finally the wilderness blossoms as the rose in the discovery of a new and fascinating type of discord. One initial difficulty is the blotting out of the modern sense of rigid modes, major and minor; here they are infinitely blended, producing an almost Eastern color effect. Another difficulty is the synchronism of the chromatic with the diatonic. Continental music, as it grew more and more chromatic, lost its hold upon the diatonic, and thereby lost also the strong-

est element of musical contrast. Chromatic was simply a synonym for semitonal. Now semitonal passages are found to a limited extent in our music, and the word "chromatic" appears mostly confined to these. But the real chromatic thing, considered as a play upon the diatonic, is seldom entirely absent, showing itself in the rise and fall of a counterpoint of unusual tonal freedom against a diatonic harmony.

In Variation Form

The formal basis is invariably that of the variation, excepting for the purely contrapuntal music. Instrumental variation is considered to have originated with us, and in any case we had developed it for the keyboard while Continental music was still wrapped in vocal trammels. One may remark in passing that our composers showed a strange prescience for piano technic and that much of their work could never have made its true effect upon the Virginal. But in the absence of the music further discussion is unprofitable. The more one studies Elizabethan work, the more one realizes how everything in it depends upon the unwritten law and limitations which form the school, and yet at the same time one sees what opportunities it offered for individual freedom. I came by way of the school to the individual, and before the war I had arranged a collection intended to give a general idea of the school as a whole. But I have since come to the conclusion that, once the material is collected, it is far easier to get at certain individual composers first, and through these to arrive at the effect of the school as a whole. It is in the collection that lies the crux. Scattered about in all directions, these manuscripts are at the present time not easy to come at. Some of the most important London Virginal books and all of the Paris ones are in safe hiding places, inaccessible to students until after the war. Therefore, I have been the more grateful to the authorities of the New York Public Library for their great courtesy in allowing me an exceptional facility for access to two Virginal books (Drexel, 5611 and 5612) in their possession.

Twice Across the Ocean

These two volumes formed part of Dr. Rimbault's library, and when that was sold in 1887 they went to America and their existence was forgotten here. Having unearthed the Rimbault sale catalogue in the British Museum, I discovered which Virginal books were missing and traced them to New York. It seems like a romance, in such a year as this, that these long lost music pages should safely recross the seas in facsimile and be in my own possession! It is impossible to make a thorough critical study of Virginal music without examination of all manuscripts known to exist and collation of duplicate pieces, and I appreciate deeply the fact that permission was given me to have these fine reproductions made for the sake of scholarship and English music. Naturally no publication will be made without permission.

The smaller Drexel manuscript (5611) may be dismissed here in a few words. It dates probably 1660-70, to judge from its composers, most of whom may be left in decent obscurity. Its artistic value lies in some copies of Elizabethan music not found elsewhere. A curious feature is the insertion of Gibbons' "Queen's Command" from "Parthenia" as a composition of Bull's, and in another manuscript his "Parthenia" prelude shares the same fate. It shows that "Parthenia" was but little known in musical circles and was probably a failure financially, as might be guessed from its contents, which are hardly popular.

A Mine of Madrigals

The folio Drexel manuscript contains 200 pieces and 230 music pages, of which seven are blank. Two pages (17 and 18) are missing, one leaf having, at some time, been cut out. It is an unusual Virginal book and historically somewhat anomalous, ranging from a mid-sixteenth

century composer, Blitheman, the master of John Bull, to pieces with sharps in the signature which can scarcely have been written before 1650. At the same time the bulk of the volume suggests an earlier date. It contains a number of more or less flippant little Stuart tunes, and these lie strangely jumbled up with long and serious Elizabethan works, the result being a volume which is almost an epitome of the entire history of Virginal music. Its composers are Amner, Blitheman, Byrd, Bull, Dowland, Este, Farnaby, Gibbons, Holmes, Hooper, James, Lawes, Morley, Mello, Tomkins, Weelkes. There are upward of 100 anonymous pieces, some of which I have identified. Instead of the usual haphazard collection, it is planned on a definite scheme—the grouping of pieces according to their key tonality. This may come as a shock to those who assume that the Elizabethans lacked keys. The book opens with "Lessons in Gamut." This was the scale of G with the minor seventh, then held to be the foundation of music. Follow A minor, B flat major, C major, D minor and F major, each a section with its heading. The writer uses a peculiar form of G clef, which I have not seen exactly repeated anywhere. His writing is scholarly and accurate and his compilation mostly that of the best classics of the period. With one all important exception, he wrote the whole original volume. At a subsequent period, but during the life of this writer, it was desired to enlarge the collection, retaining its classification, with the addition of a new section in E minor. Portions of other books were used, irregularly numbered in different hands, and these were inserted at intervals throughout the volume, making a hopeless muddle of the pagination. A new hand appears scattered throughout the work, and several others, one very illiterate, take a small part.

A Gibbons Discovery?

But where I find the greatest musical interest lies in nine fantasies (fugal pieces) in a composer's hand belonging to the original volume (pages 92-4, 120-31), without signature or title. The last one is split in half by the later additions to the manuscript. The first is a long plainsong fantasy, evidently copied, and proves to be by Bull. The remaining eight are a set of short ones and look like a first copy made by a composer. The fourth of this set appears again in the additions and is also in a manuscript at Oxford, both copies under the name of Gibbons. I have no doubt that the whole set is a genuine Gibbons work, although I have not met with the rest of the fantasies elsewhere. But can it be a Gibbons autograph? Unfortunately the British Museum possesses not a single note in his writing, but as the Library of Christ Church, Oxford, has what is thought to be a genuine autograph of his, I carried thither my Drexel sheets to decide the matter. To expect coincidence seemed fantastic, but in this case the unexpected happened. I could detect only two small differences, the form of the G clef and the flat. At that period several forms of G clef were in use, and a flat with a crook in it is found sometimes side by side with the ordinary one. Both were used indifferently. The identity of the note writing in these two manuscripts makes a strong case for believing that America possesses an autograph of Orlando Gibbons. In that case the original Drexel manuscript must date from before 1625.

Gibbons has been long in coming into his own, but I think in another generation his name will be a household word with us, along with other great Elizabethans. He will be too well loved to be left in silence. Once we assimilate the work of our forerunners in music, particularly the instrumental music in which they excelled, we shall never escape from their influence. They are too much a part of us, and may I add I believe, of America also. They will provide our race with that fundamental idiom of style which has seemed to be lacking to us, whereon future generations may build. It will not come in a day, but not one who knows the music can remain in doubt as to the ultimate issue.

Mayo Wladler

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SCHUMANN=HEINK

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Chicago Daily News

SCHUMANN-HEINK WAR SONGS BRING TEARS

Hall Packed to Hear Recital

By MAURICE ROSENFELD.

Many stories have been circulated regarding Mme. Ernestine Schumann-Heink, citizenship of the United States, but first of all the greatest of living contraltos. She has withstood and outlived all the tales told about her and yesterday came upon the stage of Orchestra Hall for her song recital, self-possessed, dominant and magnetic as ever.

And such an audience as had assembled to hear her comes forth only rarely, both as to numbers and as to enthusiasm. The place was packed and so was the stage, except where it was necessary to leave room for the piano, the accompanist and the recitalist.

As on former occasions, Mme. Schumann-Heink advanced that wonderful artistry, that remarkable personal magnetism and that ingratiating, whole souled manner, which have made her name familiar in every camp and in every home in this country.

Her program, as ever, was varied in kind and style. That she favored songs which suggested the war, is pertinent to the time and to her own activities in it, and also due to the fact that three of her sons are still in the service.

Singing Appealingly Individual.

There was always something appealingly individual in her song interpretations, and some in the audience were evidently moved to tears by the manner in which she sang such songs as "The Home Road," by Carpenter; "Have You Seen Him in France?" by Ward Stephens, and "When Pershing's Men Go Marching Into Picardy," by Rogers.

One of the best of the war songs is "Taps," by Joseph Pasternak. It is a fine imaginative lyric with a real poetic text and music of a somewhat higher grade than most of the new songs. Mme. Schumann-Heink caught its mood and feeling excellently.

That she was in very good voice, in responsive temper and that in her classic numbers like the "Vittella" air from Mozart's "Titus," in the Bach "My Heart Ever Faithful," and Secchi's "When Two That Love Are Parted," she remained, as always, the great and dignified artist, is saying that these songs were interpreted with all the attainments and natural gifts which have made her famous.

Daily Journal

Famous Singer Gives Recital

By EDWARD C. MOORE.

What is probably the most remarkable example of vocal rejuvenation in this decade became apparent on the stage of Orchestra Hall yesterday afternoon. It was a song recital by Mme. Ernestine Schumann-Heink, but Schumann-Heink as she has not been before in many a long day.

Her name has been a household word for a long time. Up to yesterday I believed that no voice could withstand the onset of years; that Mme. Schumann-Heink and her voice were growing old together, mellowly, comfortably, genially, but at the same time certainly.

Observe that the belief endured until yesterday. For when she came upon the stage of Orchestra Hall and opened her mouth to sing it was as though twenty years had fallen away from her. Her

American

CHICAGO AGAIN ACCLAIMS ITS OPERA QUEEN

By HERMAN DEVRIES.

The queen of all contraltos is Ernestine Schumann-Heink.

If her reign began forty-one years ago, as she so touchingly admitted from the platform of Orchestra Hall yesterday, she is today no less a queen.

Before the moving effulgence of her unique and deathless art criticism is indeed mute.

As Du Maurier made one of his characters say, in "Tribby," "To sing like that is to pray." I dare say there is no man so insensible of the influence of such art that he can listen unmoved to this extraordinary woman.

Today, after forty-one years of vocal service, the tone of this incomparable instrument still pours forth in golden riches, a veritable treasure of warmth and color and emotional expression. After forty-one years, her breath resource is still of astonishing power, her control of all shades of dynamics still an obedient servant of her mind and heart and her gifts of interpretation always inspired.

What a record! What a standard for impatient youth of today! Schumann-Heink's art is not born of two or three years' work, but of years of living life and of unremitting study. Yesterday she was the embodiment of the song-ideal.

Acclaimed by Multitude.

After an absence of many months, the public welcomed her, acclaimed her. In veritable hosts they thronged the hall and packed the stage, eager to lay homage at the feet of this ever-young, ever-great, ever-wonderful artist.

Everything she sang was perfectly sung. I heard her in Frank La Forge's "Before the Crucifix," which was encored; in Bach's "My Heart Ever Faithful," a masterly interpretation, full-toned, noble, touched here and there with fine mezza-voice effects; also in Secchi's "When Two That Love Are Parted," the latter an aural delight.

Of encores there was no end, and at 5:30 applause still echoed through the doors of Orchestra Hall.

One of these extras was a bolero, abounding in trills, runs, and florituri which, as executed by Schumann-Heink, would put to shame many a coloratura soprano!

voice was as though in the full flush of her most vigorous maturity. She began her recital with a touch of almost inebriated power, reintroducing herself with the "Vittella" aria from Mozart's "Titus," which is as though a soprano began a performance with the mad scene from "Lucia." Melba does this, but very few others dare.

Here was the Schumann-Heink voice just as it used to be. The tonal solution of continuity between lower and middle registers had disappeared; the formerly famous resounding organ tones of the low voice which I had not heard from her in years were back again in full power; the voice ran high easily, then ran low just as easily; in between times there were trills and coloratura effects that many a younger might envy. It was startling to hear her, because it was so different from what had been expected.

Where she has discovered this fountain of vocal youth it is impossible to say, but she has found it. Years showed only where they should have showed gratefully, in the manner of voice control, in the dignity, poise and authority of interpretation. It was as though a young but mature throat were being controlled by an old, wise and experienced brain, and it was one of the most astonishing and entrancing musical happenings that have come this way in a long time.

Herald and Examiner

Mme. Schumann-Heink Again Outsings Other Contraltos.

By HENRIETTE WEBER.

Mme. Schumann-Heink demonstrated at yesterday's recital that she still has all the other contraltos backed off the boards. Her singing of a Mozart aria which opened her program was a stunning example of the art of song in an almost perfect manifestation.

In spite of the strenuous and arduous use of her voice for patriotic purposes, the great contralto was in superb vocal condition when she stepped upon the Orchestra Hall stage, where there was merely room enough for the piano and herself. And her adoring throng vociferously demanded encores and repetitions, which made her vocal task sufficiently comprehensive before the end of the afternoon.

Two groups of songs, all sung in English, and many of them voicing the stirring sentiments opposite to this moment of history, brought the motherly singer the salvos of applause so dear to the heart of every artist, and established the entente cordiale between herself and her audience that Mme. Schumann-Heink, better than most, knows how to bring about.

Evening Post

Schumann-Heink Pleases in Her Old-Time Form

By KARLETON HACKETT.

If ever there was a woman who knew all that was to be known of the art of singing to the public, that woman is Ernestine Schumann-Heink. Some things she does which attempted by a lesser artist would savor strongly of the theatrical, yet she understands how to adjust everything with such comprehension of the time and place as makes them seem the inevitable and spontaneous expression of the feeling of the moment. And as for her success with the public, one needs but a glance about the hall, with every possible nook filled from the stage to the top gallery, and to hear the applause after any one song.

Mme. Schumann-Heink was in remarkable trim for her recital yesterday afternoon at Orchestra Hall, and the way in which she has preserved her voice is simply astonishing. It is both dangerous and exceedingly bad form to attempt to keep track of the passage of the years; especially in the case of a famous prima donna, and I never presume to have an opinion of the subject, still we all of us realize that Mme. Schumann-Heink is no longer in the first flush of youth. With many a distinguished singer who, at least by public report, has seen fewer summers by a considerable count, one is conscious of the tricks by which the weak spots are more or less successfully veiled, and one expresses admiration at the skill displayed or regret over the necessity as the case may be. But with Mme. Schumann-Heink yesterday afternoon there was no such need. She could hold out the long phrase with the solidly sustained tone, take a high note pianissimo, or run and trill neatly and clearly as you please. It is the breath that goes first, and Mrs. Schumann-Heink can still take the breath which serves and do it apparently as nonchalantly as well, as in the days of a good many years ago.

It was only possible for me to hear a part of the program, so I have no sort of notion how many times she was recalled in the course of the afternoon, how many songs she had to repeat nor how many encores she was obliged to add. But from what I did hear I should imagine that she must have come pretty near establishing a record.

Steinway Piano Used

UNREVISED

Newspaper Opinions on Her Tremendous Success in Chicago, March 2, 1919

"It was as if twenty years had fallen away from her. Her voice was as though in the full flush of her most vigorous maturity."
—Edward C. Moore in Chicago Daily Journal, Mar. 3, 1919.

"Before the moving effulgence of Schumann-Heink's unique and deathless art criticism is indeed mute."
—Herman Devries, Chicago Evening American, Mar. 3, 1919.

"Such an audience as had assembled to hear her comes forth only rarely, both as to numbers and as to enthusiasm."
—Maurice Rosenfeld, Chicago Daily News, March 3, 1919.

"If ever there was a woman who knew all that was to be know of the art of singing that woman is Ernestine Schumann-Heink."
—Karleton Hackett, Chicago Evening Post, Mar. 3, 1919.

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Herman Spielter.

Voice *Moderato* *p*

My dar - ling it dark - ens Your
Yes, slum - ber my preci - ous, My

Piano *p*

eye - lids now close o, see how your crad - le in - vites to re -
treas - ure, my all; while lul - la - by croon - ing in soft ac - cents

pose fall In slum - bers sweet ma - gic, there's
And an - gels fond wisp' - rings all

win some de - light My dar - ling, my lamb - kin a ten - der, a
fears put to flight My dar - ling, my lamb - kin a ten - der, a

ten - der a ten - der good - night.
ten - der a ten - der good - night.

May ' life— ère flow calm-ly like your peace-full rest and

com - fort and cheer e'er be born in your breast While

Heav - en's own ha - lo sheds ne'er fad - ing light My dar - ling, my

lamb - kin a ten - der, a ten - der, a ten - der good night.

GOTHAM GOSSIP

Opera Nights at Hunter College—Verdi Club and Florence Foster Jenkins—The Rybners in Duo Recital—Gescheidt Pupil Writes from Germany—Cooper and Mary Pasmore-Burrell Play—Charlotte Lund's Exhibit of Paintings—Cordner Heath Is Wife of Brigadier General

Numerous Choir Changes—Baldwin Plays American Composers' Works—Maryon Martin Directs "Holy City"—McCall Lanham's Artists—American Institute of Applied Music Information—Warford Students Sing—Capouilliez in Two Cities—Two Klamroth Pupils in Aeolian Hall Recitals—Lorna Lee, Contralto

An enormous audience was present March 6 at Hunter College to enjoy the third of the "Opera Night" series given by the music department. A music course in opera has never been given to citizens through evening college sessions. It is free of charge, just as one takes a course in literature, history or classical archaeology. No prerequisites are necessary. The course offers an opportunity to gain general knowledge of the standard operas, through a discussion of the development and appreciation of the artistic values by means of the presentation of the principal numbers sung by artists of ability. No other course in the college compares with this opera course as to numbers, nor can any other course claim such regular attendance. People are registered from Newark, the Oranges, White Plains, Brooklyn, and the suburbs. Students bring piano scores, following the various numbers, and afterwards seeking information upon this or that point. Dr. Fleck is seriously considering having a regular operatic department, where auditions could be had, and an opportunity for students to study roles, acquire the traditions, and also gain experience through public appearances. A cordial invitation will be extended to outside teachers with students who wish to have a public appearance. No conditions will be imposed, financially or otherwise. It is Dr. Fleck's aim to give free access to all, and he will be glad to hear from all those who are interested in the plan.

The opera last Thursday was "Pagliacci," in which Caroline Andrews gave a very musical and attractive presentation of Nedda. A charming personality, a gracious manner, and a musical nature served as a fine foundation for her work. Mr. Fobert also distinguished himself as Tonio. No more entertaining and pleasurable evening could be devised than these Operatic Nights at Hunter College. They are an intellectual and artistic treat. Critics of civic conditions would do well to bear in mind the broad policies of this metropolis, which offers to all the beneficent blessings of music, as well as that of literature and other agencies of inspirational uplift. It is quite natural that this latest novel form of artistic enjoyment should make its debut at Hunter College, where the movement for free orchestral concerts had its original inception under the direction of Dr. Henry T. Fleck. Clemente De Macchi was at the piano.

Verdi Club and Florence Foster Jenkins

Florence Foster Jenkins, founder and president of the flourishing new Verdi Club, had reason to feel well satisfied with the "Caruso Day" morning musicale, in the Waldorf Apartments, March 5. Mr. Caruso, as the only honorary member, sent his autographed photograph to members of the club, with the following inscription:

To the Verdi Club of New York,
Enrico Caruso, March 5, 1919.

A large crowd listened to the Verdi Club string quartet perform, Jan Munkacz, leader, following which Alberto Bimboni gave a talk on the life of Verdi which had many good points. He afterward played most of the accompaniments, with artistic effect. Bernard Ferguson has a most expressive voice, displayed in a Verdi aria and songs, among which Vanderpool's "Values" must be mentioned. Serafino Bagotto has a beautiful, real tenor voice, and made a hit with a "Traviata" aria. Olga Carara-Pescia shone brilliantly in an aria from "Forza del Destino" and songs by Martin (Chevalier Pescia at the piano) and Mauro-Cottone. She has a dramatic soprano voice, sings with life and style, and is mistress of bel canto singing. This was especially evident in the fine songs by Mauro-Cottone, which the composer accompanied. Many recalls were given Mr. Cottone and Mme. Carara-Pescia. Cecil Arden sang "O mio Fernando" and songs by Saint-Saëns,

Jomelli and Buzzi-Peccia; her clear and sweet high tones and genuine operatic style was a pleasure to note and enjoy. Miss Arden and Mr. Bogatto united in the closing duet, from "Il Trovatore," and all present voted the morning perfect in its varied musical fare. The annual ball occurs April 7.

The Rybners in Duo Recital

Cornelius Rybner and his daughter Dagmar gave their usual two piano recital at Columbia University, March 6, before an audience which was much interested in the program. They played at the outset a contrapuntal arrangement by Dr. Rybner of the "Star Spangled Banner," this being an unusual arrangement of the same. There followed a fantasy by Mozart-Grieg, then "Tableaux" by Rachmaninoff. "Pagues" was liked so much it had to be repeated. An Oriental suite by Rybner had many interesting and original moments; it is arranged from the score of his ballet, "Ador." Chabrier's Spanish rhapsody, also arranged from an orchestral score, closed the program, which was heard by a very large audience.

Gescheidt Pupil Writes from Germany

Howard Remig, the tenor, pupil of Adelaide Gescheidt, of the Miller Vocal Art Science Method, who is with

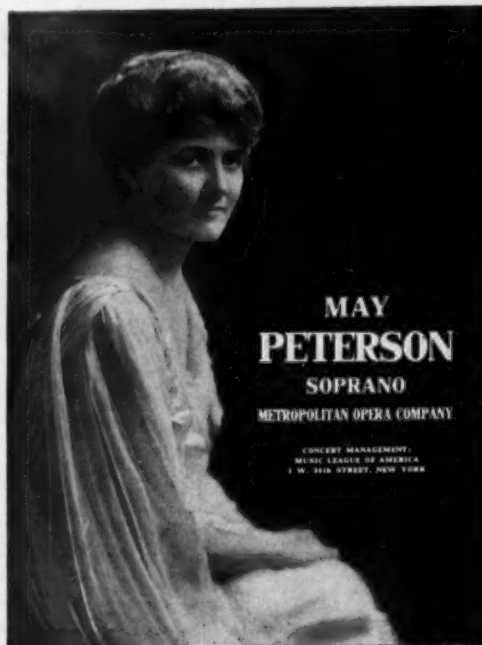


Photo by Ira L. Hill

Coast to Coast Tour—February, March and April

the American Occupation Forces in Germany, writes his teacher the following humorous and newsy letter of his experiences there:

Dear Folks:

It has taken me a long time to get my stride in this army of occupation, and so I have not felt in the mood to write. The whole sum and substance of the affair is this, the war is over and we want to go home. For a while there was a little novelty to moving into Germany, but that soon wore off. Our work was to transport the sick, and in between times play taxiab for the officers. The scenery is different and beautiful, of course. . . . We were in a town on the Moselle, the stream on one side, and mountains on all sides. In front of us the lights in the houses of the town were reflected in the water. On one mountain peak is a beautiful old castle, "Burg Cochem." The moon—full moon—was pecking through a gap in the mountains. Ed and Wadley and I stood there and looked it over, and the conversation ran like this: "Here we are looking it over, and we came 6,000 miles to do it. I'd rather see the Jersey meadows. What good is a moon like that without the girl? If I saw the moon pecking around the corner of the Woolworth Building I'd feel a hellafolot better than seeing it behind that old grapevine covered mountain! Gee! I wish I had some Jane here to help me put out the stars. Aw! let's go get some grape-juice." Can you blame a fellow for breaking the pledge?

But it is quite different now, because we have something to do which is right in line with our reason for joining the ambulance company. About a week before Christmas I was taken off the cars and given absolute freedom to get up an entertainment for Christmas Eve. The show was a great success, so much so that we were asked to travel the division and cheer up the fellows a bit. So since Christmas I have been doing nothing but organize, rehearse and play. We give three or four shows a week, and the dough-boys and officers are crazy about it, and always end up by shouting and yelling for more. We have done good work in the war,

as the Jersey newspapers tell, but this work, in my estimation, is even more essential, because the soldiers in these small German villages are getting sick in mind, heart and body, stagnating, as it were. I think you will agree with me that sickness of body is the lightest of man's ailments.

Our program opens with a couple of jazz selections, piano, violin, five mandolins and Wadley at the traps, and he is a knockout! After the applause has subsided, Jim Lowe recites "The Shooting of Dan Magrew," by Service. No. 3 is a guitar-violin duet, Manger and myself. Jack Farley announces us, "The Garlic Duet in a new strong Italian style." We play "Misereere," from "Il Trovatore," and "Kusawiak." No. 4, Bobbie Sneath sings "She Has a Cute Little Wiggle" and "It takes a Long, Tall, Brown Skin Girl to Make a Preacher Lay His Bible Down." I almost forgot the quartet; we sing "Sweet and Low" and "Madelon." Then the jazz band knocks them cold again with "Indianola," and when they come back some one is reciting something from Kipling or Browning. Then Farley comes out with a line of talk and jokes and sings a couple of parodies he wrote himself. He is a howl! Then Ray Williams puts on some rapid fire cartoons on army life, and ends with a picture of the Statue of Liberty, with New York's skyline in the distance. The fellows jump up and yell. About this time the quartet has another spasm, "Honey, the Moon Shines Down Thru the Trees" and "Who Is Going to Love You, Dearie, While I Am Away?" with a flock of encores. Then Jack Farley plays on his one-string-violin-cigar-box-broom-handle and I accompany him on the violin. When the audience recovers from the surprise that the cigar box really gives out music, I warble a few ditties in a sentimental tone of voice. Then the jazz band breaks out with the "Darktown Strutters' Ball," with Wadley hitting everything in the line of innuendo that two chairs will hold, from a mens cuto to Burmese dinner gong. The audience breaks out in a riot, and after calming them down with a couple of encores we leave amid the cheers for Ambulance Company 33. Of course, that is doing a lot of good for the fellows, but wait until I tell you how we benefit. This week, after resting Sunday and Monday, we played in Ediger Tuesday night, making our headquarters in Cochem. I had a room to myself, an officer's room, bed of birdseye maple. Real linen on the bed, together with the pillow case, were embroidered with the family coat of arms. We ate in the Union Hotel, the best you could get. Wednesday we played Cochem to over 1,000 soldiers. Thursday, we played Sehl. This morning we had breakfast at nine o'clock, and at ten we got into our auto, came back to our company, and receive beaucoup mail. pretty good, eh?

Up to now we have been playing on our own hook and under the Y. M. C. A. (and this is the only disheartening thing in the whole affair). . . . Ah! but now the general realizes the condition of his men, and assigns a lieutenant to entertainment duty, requesting the names of all men who can entertain; and behold, this afternoon the lieutenant asks us when we will be ready to start touring under his supervision, so I guess we are O. K. Don't bother fattening up I call yet, because I think it would be a tough old bull by the time I reach Jersey, but here's hoping some of those big birds will soon get busy to get us home toute suite. With love,

HOWARD REMIG.

Cooper and Mary Pasmore-Burrell Play

Charles Cooper, pianist, and Mary Pasmore-Burrell, violinist, united in a recital at the National Arts Club March 12. Each artist played a group of solos, a Mozart sonata, and closed with a sonata in E major by Sylvio Lazzari. Because of other duties, the present writer heard only the last named work. This went with splendid effectiveness, for both artists have the big equipment necessary for this difficult work. The last movement of the sonata, with a principal theme in rushing thirds, and its recollections of the "Aida" fanfare, all produced a splendid climax. Mrs. Burrell is the daughter of Henry Bickford Pasmore of San Francisco, a highly esteemed musical authority of the coast. She draws a beautiful tone and is thoroughly musical. Crisp touch and nervous energy characterized Mr. Cooper's playing. Mrs. S. T. de Lee played accompaniments to the solos.

Charlotte Lund's Exhibit of Paintings

Charlotte Lund, heretofore known as an excellent soprano, has taken up painting and is having an exhibition of her works at the MacDowell Club, 108 West Fifty-fifth street, New York, up to March 23. She has issued invitations for an inspection of these paintings. Those who know, say she has much talent.

Cordner Heath Is Wife of Brigadier General

Katharine Cordner Heath changed her name some years ago to that of Mrs. Logan Feland, being the wife of a

Cordner Heath Is Wife of Brigadier General

Cecil Cowdrey is known as an excellent translator of songs from foreign languages. All of the songs sung in Russian by Helene Romanoff at her Aeolian Hall recital February 3 were translated by herself and Sigmund Spaeth. Certain well known singers are singing the Cowdrey translations in preference to others.

The Pintos, Harpists

A. F. Pinto, the well known harpist, composer and teacher of the harp, a member of the faculty of the New York College of Music, teaching also at various private schools in the vicinity of New York, has a young niece who is a splendid harpist. She achieved a success in Mozart's concerto which she played at a recent student's concert at this institution. In the audience were several professional harpists who were surprised with this precocious playing. Mr. Pinto is able to supply a number of harpists at short notice.

Katharine Cordner Heath changed her name some years ago to that of Mrs. Logan Feland, being the wife of a

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captain in the Marine branch of the navy. The daily papers of March 13 bring the information that Captain Feland (subsequently a colonel) has now been promoted to be Brigadier General. Mrs. Feland will be remembered as the brilliant soprano of Calvary M. E. Church of New York. Of General Feland, the papers said:

"The promotion of Colonel Feland," said Secretary Daniels, "comes as a result of his exceptional war record, which includes service from the time General Pershing and his staff arrived in Europe until the present. As commander of the Fifth Regiment of Marines, Colonel Feland was in action from the time of the bloody fighting in Belleau Wood early last June right up to the final engagements just before the terms of the armistice became effective."

Colonel Feland has four decorations: The Distinguished Service Cross and the Cross de Guerre, with the Bronze Star, Gold Star and Palm. He was cited three times in French army and corps orders for bravery in the battle of Belleau Wood and during the Soissons drive and Champagne drives. He also was cited in American general army orders.

Numerous Choir Changes

Numerous choir changes in New York and vicinity are in progress, these changes taking effect as a rule May 1. The national unrest, the usual desire for a change, the retrenchment which always begins with music in a church, and impossible demands of committees serve to bring this about. The writer knows of a church which desired its organist to guarantee a chorus choir, with soloists (no one paid), and remain at his post during the month of July, and thereupon the said organist promptly resigned.

Baldwin Plays American Composers' Works

Professor Baldwin, continuing his organ recitals Sundays and Wednesdays at four o'clock at City College, now has 645 of them to his credit. Every program he plays has on it one or more compositions by American composers, recent instances, being as follows: Ernest H. Sheppard, of Quincy, Mass.; William Lester, Chicago, Ill.; Edward Shippen Barnes, New York; Gordon Balch Nevin, Greensburg, Pa.; Horace Alden Miller, Cornell College, Mt. Vernon, Iowa; and John Gordon Seely, Akron, Ohio.

Maryon Martin Directs "Holy City"

Maryon Martin, in charge of the music at Court Street M. E. Church, Lynchburg, Va., directed a performance of Gaul's "Holy City" on February 23. This was such a success and such a large audience heard it that it will be repeated March 30. Miss Martin's solos were especially enjoyed by those present.

McCall Lanham's Artists

McCall Lanham, associate director of Recreational Activities, U. S. A., stationed at the Walter Reed Hospital, Washington, D. C., writes that Louise Homer sang for the boys March 6. The following, from the Come-Back, a newspaper issued by the hospital, tells more of the occasion.

Louise Homer, America's great contralto, came to the Red Cross House at Walter Reed Hospital on Thursday evening and gave of her wonderful voice, her gracious personality, and conquered as only she with her charm and magnetism can do. To hear her full throated, luscious tones pouring forth in all their clarity and feel the thrill of that lovely voice was an occasion not soon to be forgotten. Has any one ever seen our boys so hypnotized, and who

says they don't like good music? She sang some twelve songs, two of which were repeated, ranging from the banjo song written by Mme. Homer's husband, Sidney Homer, to the air of Saint-Saëns, "Mon cœur s'ouvre ta voix," from "Samson and Delilah." Our debt to Mme. Homer is so great that we can never hope to repay, but with an art as supreme as hers, why think of anything but the pure enjoyment? Mme. Homer took us to her heart, and we in return appropriated her absolutely.

American Institute of Applied Music Information

A "brown circular," issued by the American Institute of Applied Music, Kate S. Chittenden, dean, gives all sorts of information regarding the course, instruments taught, diplomas, recitals, boarding places, as well as the names of the faculty. Inquiry of this department regarding stringed instruments, public school music, and free classes is answered in the circular, as follows: Violin—From elementary courses through all the phases of development to concert performance, chamber music and orchestra; viola and violoncello—Follow the same general lines of instruction as given in violin; public school music—A thorough course for teachers from the primary grades out to superintendship of high schools in the large cities; free classes—Sight reading, ear training, elementary harmony, history of music, sonata form and analysis, psychology, a regular lecture course; boarding places are recommended for students coming from a distance, the personal welfare of each student receiving constant attention.

Five Warford Students Sing

Lola Gillies, contralto, was soloist at the Verdi Club and at the Drama-Comedy the last week in February, and at the New York Civic Club and the Unity Club, of Brooklyn, the first week in March. Edna Wolverton, soprano, has been engaged as solo soprano at the First Presbyterian Church of Yonkers. Mary Handel, contralto, has accepted the position of solo alto at Grace P. E. Church, East Orange, N. J. Bert Gardner, baritone, is again singing the leading role (the boy from Oshkosh) in "Flo Flo," which opened at the Bronx Opera House, March 10. John Lane, tenor, was the soloist at the Rehbach organ recital, given at the Morris High School, March 16.

Capouilliez in Two Cities

F. Reed Capouilliez, the bass-baritone, sings regularly at two Sunday services in the Second Baptist Church, Germantown, Philadelphia, but is in New York week days. Not long ago he was soloist at the service at St. James' P. E. Church, New York, when Rev. DeW. L. Pelton, the rector, thanked him in a letter for singing, from which the following is extracted:

I want to again thank you for the music you gave us that Sunday afternoon at vespers. It was a great treat and the finest baritone we have ever heard at St. James' Church. We hope sometime we may have the pleasure of hearing you again there. (Signed) DeWITT L. PELTON.

At the funeral of H. R. Mallory, the steamship magnate, Mr. Capouilliez sang, in the company being some of America's best known millionaires.

Two Klamroth Pupils in Aeolian Hall Recitals

Adele Parkhurst, the soprano, whose successful recital at Aeolian Hall, March 11, is noticed elsewhere, and Elizabeth Jones, contralto, who gave a recital in the same hall

March 18 (too late for review in this edition of the MUSICAL COURIER) are both pupils of Wilfred Klamroth. These young artists must be considered representatives of the Klamroth method of voice production, along with Margaret Abbott, contralto, and Antoinette Boudreau, whose recitals in the Princess Theater and successful appearances in festivals, etc., brought them into prominence last season.

Lorna Lee, Contralto

Lorna Lee, the contralto and pianist, returned from the Pacific Coast, seeks a position as member of a church choir. She has a deeply expressive voice, is a ready reader, and some church will be fortunate in obtaining her services.

Columbia Stellar Quartet on Tour

The Columbia Stellar Quartet, which left New York on an extended concert tour on February 14, is composed of the following well known artists: Charles Harrison, tenor; Lewis James, second tenor; Andre Sarto, baritone, and Frank Croxton, bass, with William Stickles, the composer-pianist. The type of program which this organization is offering is varied and interesting, an example of which is herewith appended: Quartet—"When the Boys Come Home" (Oley Speaks), Columbia Stellar Quartet; aria—the prologue from "Pagliacci" (Mascagni), Mr. Sarto; duet—"The Crucifix" (Faure), Mr. Harrison and Mr. Croxton; aria—"Flower Song" from "Carmen" (Bizet), Mr. James; quartet—"Ring Out, Sweet Bells of Peace" (Caro Roma), "Lass o' Mine" (Florence Turner-Maley), "Swing Along" (Will Marion Cook), Columbia Stellar Quartet; "I Did Not Know" (Vanderpool), "Under a Blazing Star" (H. T. Burleigh), "Serenade" (Oley Speaks), "Christ in Flanders" (Ward Stephens), Mr. Harrison; quartet—Medley of Southern songs—introducing "Swanee River," "Carry Me Back to Old Virginny," "O Suzannah," "Old Kentucky Home," "Old Black Joe," "Dixie," Columbia Stellar Quartet.

Constance Beardsley-Eldredge Pleases

Constance Beardsley-Eldredge, the pianist, gave a joint recital with Hal Crain, baritone, for the Woman's Club of Brooklyn, February 10. She pleased a large audience very greatly through her extremely artistic playing of a prelude, mazurka, waltz and polonaise by Chopin, "Au Couvent" (Borodin), "Valse Oubliée" (Liszt), a prelude, and "The Clown," by Rachmaninoff. She also appeared as solo pianist in Baltimore last month.

Clough-Leigher Dedicates Song to Edwin Evans

Edwin Evans, the baritone, has had a splendid new song written and dedicated to him by H. Clough-Leigher, of Boston. The song is entitled "Sea Gypsy." As Mr. Evans is very fond of sports, especially yachting, and has made a number of trips up and down the coast, the dedication is indeed appropriate. The singer was scheduled to sing it at his fourteenth annual recital in Philadelphia on March 19.

FLORENCE EASTON

"Possessor of the Best Soprano Voice in Mr. Gatti's Company."
—Sylvester Rawling, *New York Evening World*.

Miss Easton's Nedda Best Ever Heard Here

American Soprano Stands With Caruso in Splendid Presentation of "Pagliacci."

"Pagliacci," with Caruso, is an attraction always, and it was so last night at the Metropolitan. A capacity audience was present and there was much applause for the great tenor and for Florence Easton, an American soprano, who stood shoulder to shoulder, artistically, with her colleague.

It is no uncommon thing to have Caruso do marvellous things with his voice, and nowadays to make his acting vitally telling. He did both last night. And so did Miss Easton. Her Nedda was vocally, musically and dramatically the best the Metropolitan has known in many a year.—*New York Morning World* (PIERRE V. R. KEY).

Florence Easton's Santuzza Notable

The performance of "Cavalleria," which preceded the fantasy, gave further distinction to the art of Florence Easton. Her characterization of Santuzza is one of the best operatic pictures in the Metropolitan's gallery today. It is a vital, vivid characterization, yet always governed by the canons of good taste and artistic reserve. It approaches nearer to high tragedy than any conception of the role that New York has seen of recent years.—*Brooklyn Eagle* (W. A. MURRAY).

Easton as Lodoletta

At the Metropolitan, Florence Easton was bewitching as Lodoletta. She is one of the finest artists in the company, even when she competes with Caruso, who sang the philandering artist.—*New York Evening Mail* (KATHERINE LANE).

VAHRAH HANBURY AN ARDENT ADVOCATE OF AMERICAN SONGS IN CONCERT

South African Soprano Has Great Reverence for the American Composers, and Many of Their Songs Are Included in Her Extensive Repertory, Which Comprises the Gems of the Musical Literature—She Thinks It Quite Deplorable That People Attend Concerts and Yet Do Not Know About What the Artist Is Singing—The Proper Length of a Song Recital, She Insists, Should Not Be Over One Hour



Photo by Mishkin.

VAHRAH HANBURY.

Vahrah Hanbury, the young soprano whose debut recital took place at Aeolian Hall, New York, under most auspicious circumstances, was born in South Africa and received her musical education in England and later in Brussels, where she studied under the famous Von Zur Muhlen.

Appeared at Savoy, London

Soon after this she met Theo Ysaye, the late brother of the Belgian violinist, now in America, whose wife interested Marie Brema, the well known contralto, in the young singer, for whom the Ysayes saw a rosy future.

Mme. Brema apparently shared this opinion, for she selected her to create the role of Agnes in "The Wedding Bells," Moore, which was produced at the Savoy, London, also appearing as Amor in Gluck's "Orpheus." Miss Hanbury scored a most distinctive success at the Savoy and later sang at several concerts at Crystal Palace, under the baton of Walter Hedgecock. She, in addition, was selected as soloist at the Chappell Ballad Concerts at Queen's Hall.

Came to America

Then Miss Hanbury came to America, where she has been coaching with some of the leading authorities.

Voice of Excellent Caliber

Her first Aeolian Hall recital this season brought forth the unanimous agreement that Miss Hanbury had a voice of excellent caliber and that she would go far in her career, which in America has only practically begun.

Very unique, indeed, was Katherine Lane's criticism in the New York Evening Mail, in which she said:

"If a fairy godmother drew a glorious soprano voice from her pocket, presented it to a lucky young woman and said, 'Now you have it, what are you going to do with it?' she would certainly answer, 'Work until I can make a debut in Aeolian Hall!' And that is what Vahrah Hanbury did with hers. It is a lovely voice, free and pouring itself out for the joy of the pouring."

Thorough Musician

Miss Hanbury's singing shows that she is a thorough musician. As a girl she not only won a gold medal for the best singing at one of the Eisteddfods in the west of England—Bristol, to be exact—but also used to play the cello with some of the better orchestras in Bath, Bristol and Gloucester.

Sang for Hammerstein

However, the career of a singer seemed to be her destiny. While still in her early 'teens, the young student ran away from school one day to sing for Hammerstein, who was then in London. The impresario told her that she had a beautiful voice and that he would be glad to take her under his wing. At this point the parents stepped in and literally dragged their ambitious daughter home to her Latin and arithmetic. However, now that it is reported that Mr. Hammerstein expects to resume his operatic activities in New York shortly, perhaps his offer may materialize in a more satisfactory manner. Miss Hanbury, let it be known, has an interesting operatic repertory: Micaela in "Carmen," Santuzza in "Cavalleria Rusticana," Nedda in "Pagliacci," and the title roles of "Aida" and "Tosca." Her fine temperament is an asset in this branch of her art. As an oratorio singer she is none the less well equipped.

Plans for Spring

Miss Hanbury is under the exclusive management of Evelyn Hopper, who has booked a number of important engagements in the East and Northwest for the spring. The attractive singer will be heard in her second New York recital next October.

Reverence for American Composers

Miss Hanbury has a great reverence for the American composers, and many of their songs are included in her extensive repertory, which comprises the gems of the musical literature. She thinks it quite deplorable of people to attend concerts and yet not know about what the singer is singing.

"Usually the English songs are put at the end of a program and people are in such a rush to get out (especially in New York) that they overlook some very charming numbers," said the singer. "Another thing that applies more particularly to New York and the larger cities is that the proper length of time for a song recital should not be over one hour. In that case people would have time to remain throughout the entire recital. Of course, in the smaller places, where there is not so much musical indigestion, the longer the recital the better."

Miss Hanbury is very partial to French songs, and perhaps that is why she excels in their interpretation. She finds the lyrics are usually more singable, if not more interesting. Yet she declares that when the English lyrics are really good they are equally as enjoyable.

An Attractive Personality

Miss Hanbury is greatly aided in her concert work by an unusually attractive personality—one that gains her audience from the start—and in addition is very prepossessing and makes a handsome appearance.

Eddy Brown Fills Many Dates

Eddy Brown, the violinist, has just completed his western tour, his itinerary being as follows: San Francisco, Fresno, San Diego, Los Angeles, San Francisco, Berkeley, California; Salt Lake City, Chicago, Sioux City, Minneapolis and St. Paul. He then returned to New York for a recital and a concert; returning to the West he appeared at Lake Forest, Rochester, two concerts in Montreal, Denver, Kansas City, Little Rock and Chicago.



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TOSCHA SEIDEL

BOSTON GLOBE, MAR. 10, 1919

DAZZLING NEW GENIUS OF VIOLIN APPEARS

Russian Toscha Seidel in Sensational Debut

As though a new star should take its place in the heavens, and by its dazzling brilliance dim the glory of its fellows, Toscha Seidel came to Symphony Hall yesterday afternoon for his first appearance in Boston, and on a day blowing and raining hostility to the intrepid fiddler who would find his strings his own barometer, played as no violinist has played in this country since Ysaye was a lion in his prime.

Boston has had to wait until late in the season to hear this marvelous boy, who combines the wealth of heritage and acquirement as do none of his colleagues. Hearing him, one cannot escape the sense of a tremendous racial consciousness which began long before him and must, in part, explain his genius. But the individuality felt upon the platform is resonant, dynamic, virile.

A demon of propulsive, galvanizing nervous energy, this young Russian may have disarmed some as he came on the platform—a mere boy in appearance, short, slight, modest, utterly without affectation. As he stands at ease waiting to begin, he might have been chosen by an artist to pose for a Cupid. He appears wholly unaware by any manner that he is about to do an extraordinary thing. His lack of self-consciousness is already that of a master.

The same composure marks his playing until, racing to a climax, he sways under the sweeping vigor and breadth of his bowing, or his wave of black hair is tossed by an accented stroke of the arm.

But Toscha Seidel at nineteen is something more than a fine young animal with fire in his blood, more than a magician who accomplishes scintillating feats, and by the domination of a magnetic personality thrills and sways an audience. As marvelous as is the completeness of this boy's gifts and equipment, his chief assets are his musician's mind and his power of restraint. Without them his lightninglike facility and consuming temperament might dazzle for a time, but would neither endure nor touch greatness.

Perhaps years may add to the performance of Vitali's noble chaconne as he played it yesterday afternoon. It is not easy to imagine more in it of maturity and breadth of conception, more of the beauty of calmness and strength in its delivery. No such performance of it is to be recalled from another. No one before him has revealed as he the patrician architecture of its long-spanned lines, the extent of its dramatic force or the contrast of the lyrical thoughts. Beginning as a flame, the song theme burned into a beacon until the final repetition was one of winged, inspiring, supremely emotional intensity.

Wieniawski's D minor concerto, music by no means distinctive in itself, was given significance. Where some are merely theatrical, Mr. Seidel found true dramatic expression. Nor did he sentimentalize the sirupy romance. In the last movement, as indeed in all that he touched, the violinist showed a sense of rhythm, demoniacal in proportions, precision, inexhaustible elasticity and knowledge of the tricks which do one thing to seem another.

Beethoven's "Romance" was beautifully played. The other short pieces—Mr. Kreisler's arrangement of a Chopin mazurka and of Cartier's "The Hunt," gave greater opportunity for an equally demoniac skill in feats. But besides the casual harmonies, the unerring and rapid spiccati in double stopping, Mr. Seidel made the memorable quality of Sarasate's "Gypsy Airs" less an apparently unfathomed technic than the abandon, the unexpressed desire, the passion now smoldering, now in flames, which in these haunting airs and embroidering flights pictured a wild, fantastic and untamed people.

What Povia Frijs reads out of a song, what Mr. Rabaud has been reading out of scores widely varying in school and period, this boy finds and recreates in the literature of his instrument. It is unfortunate that he is not to be heard this season with the orchestra. Of course, he was lionized by his audience and responded to them generously. L. T. Grunberg was a pianist worthy of such playing.



Photo by Arnold Genthe

BOSTON HERALD MAR. 10, 1919

BOY VIOLINIST HAS RICH ART

Toscha Seidel Thrills the Most
Critical at Symphony
Hall

GIVES PERSONALITY TO VARIED PROGRAM

The young man, of medium height, compactly and sturdily built, came to the front of the stage with an easy swing, his body and head a bit forward, and with something of the air of a football player ready, if need be, to buck the line. He had not played five bars before it was evident that here was musical strong meat. Then came the revelation also that he was showing as much brilliance and technical skill as any of his predecessors in the phenomenon class.

Beauty, richness, sonority of tone; swiftness, surety, tenderness, power, delicacy of shading—all these and more were there and all were made subservient to one end, a vivid expression of Seidel's conception of the composer's intent—Seidel's, not that of any one else. Besides this originality, beyond the skill and the beauty, there was another penetrating impression—that of dynamic, electric, fusing and propelling force, ever restrained and mastered, yet always there.

In the appealing loveliness of the song in Wieniawski's concerto, in the stately sentiment of Beethoven's "Romance," in the crisp grace of the Kreisler transcriptions, in the soul yearning of Gounod's "Ave Maria," played as an extra number, back of every note and phrase and dramatic climax was the abounding, all-pervading vitality of Toscha Seidel.

He played no tricks to win applause. There was nowhere a trace of "showing off." If he sang of love, it was an intense and passionate song. If he rode in the chase, it was with swiftness and galloping animation. If he danced with the gypsies, he was the liveliest and most bohemian romany of them all. If he gave a caress, it was most tender and delicate. If he prayed, he meant every word of it, and it rose from an overflowing heart.

His hearers caught his spirit and their applause went sharply, forcefully out to him. He was conservative in playing extra numbers. Yet the demand for them was too dynamic for him to resist entirely, and he gave several.

L. T. Grunberg, accompanist, played so constantly in the spirit of Mr. Seidel himself that he aided greatly in the atmosphere of vital power that pervaded the whole concert.

BOSTON TRANSCRIPT, MAR. 10, 1919

TOSCHA SEIDEL COMES

Like nearly every pupil that Auer has bred, Mr. Seidel is elastic, sure-handed, fine-fingered technician. He bows freely, lightly or largely, as the music wills, a shade too strenuously only when zest for rhythmic accent or sweep of tone overpersuades him. His touch is supple upon the strings; his ear true and keen, not to be misled by even the moisture-laden strings of yesterday afternoon. He does with dexterity the appointed feats of violin playing—skips, double stopping, high harmonics and the rest—though not a piece upon the programme of yesterday seemed chosen with a view to display them. When they befell in a concerto of Wieniawski, or in Sarasate's "Gypsy Tunes," or in two little transcriptions by Mr. Kreisler, he did not do them as in rhapsodic improvisation or as in revelation of technical prowess. He accomplished them simply, skilfully, unobtrusively, because then and there the music asked them. Obviously he was less minded to the jewelling than to sustained song and rhythmic ardor. Mr. Seidel's tone has richness and warmth of texture, ample and ardent flow. It is a sumptuous tone that invites expanding and intensifying instrumental song.

It is animated tone that answers on the instant to play of rhythm, to fleck of accent. Yet with all this opulence, it can gain an exceeding lightness and evenness; it is capable of transitions insinuatingly spun as well of sharp contrasts. It is a tone of brilliant lights and deep shadows under which energy of temperament almost always quivers, a tone ready at the slightest promptings to strike fire.

By these tokens, Mr. Seidel was most the interesting and individual violinist when the chosen music was most emphatic. The listener heard with pleasure his clear interweaving of the strands of old Vitali's chaconne, perceived his understanding of the design and progress of the music, noted the richness and animation of his tone, the justice and diversity of his inflections; but not until the piece, toward the close, begins to mount, expand and cumulate in broad periods, by creative heat, did the hearer feel the projecting force, the heightening fire, the puissance of tone, rhythm, march that individualize Mr. Seidel among his compeers. So, again, with the concerto Wieniawski. Through the first movement he was an admirable and expert violinist, capable once and again of an adroit lightness and evenness of running figure, with unmistakable and unobtruded instinct for just effect in the concert room. The dulcet measures he made to sound, the emptiest he persuaded into the semblance of music. In the middle movement, however, he transfigured out of himself the suave, sentimental measures into a song drenched with sensuous beauty, touched, enkindled almost with passion. A little more and the music would not have borne the strain of such enhancing personality. In the finale, likewise, it was Mr. Seidel's fire of spirit and fire of finger that set the gypsy rhythms snapping and the bravura giving off sparks like an inspired pin-wheel. He made calculation, rhapsody.

Yet when Mr. Seidel chooses, he can measure this songful passion, order these ecstatic fires. He passed to one of the romances of Beethoven and played it with unfolding grace of sustained and curving line, reticence of accent and color, suavity of phrase and transition, in the mood and with the voice of melancholy sentiment. Hitherto Mr. Seidel had impressed; now he charmed. Instead of the restlessness of the twentieth century, he summoned the continence of the eighteenth. He was as happy with the light rhythms, the misty voice of Mr. Kreisler's transcription of a mazy mazurka of Chopin, though once and again a shade too much of emphasis betrayed him. He was fanciful, elegant, expert with the ornament of Cartier's little hunting piece—horns and the rest as Mr. Kreisler, again, has transcribed it. Through these numbers played the Seidel whose intelligence can guide and control his feeling—for effect and for many other finer virtues. The more natural, individual and engrossing Seidel returned in the "Gypsy Tunes" of Sarasate to intensify the languors of the long song, to sharpen its penetrating accents and then in a flash to set off the rhythmic rockets, the scintillant pin-wheels, the showering flower pots of the finale. Seemingly Mr. Seidel is most himself when he sighs and when he blazes.

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MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, President
WILLIAM GIFFERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4393, 4395, 4394, Murray Hill
Cable address: Pegajar, New York

Member of Merchants' Association of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club.

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BOSTON AND NEW ENGLAND—JACK COLES, 91 Symphony Chambers, 248 Huntington Ave., Boston. Telephone, Back Bay 5554.
EUROPEAN REPRESENTATIVE—ARTHUR M. ASHALL. Present address: New York office.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copies for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1912, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, MARCH 20, 1919 No. 2034

More than ever music will be needed when prohibition makes its dread and saddening appearance.

It is interesting to note that Victor Herbert frequents the Greenwich Village section periodically. Perhaps it is in search of atmosphere for a new musical comedy or light opera.

There will be another summer series of symphonic concerts at the Stadium, New York, this year, and as before, the orchestra will be under the direction of Arnold Volpe, who gave such interesting and successful programs there last summer.

No, Miranda, Monday (St. Patrick's Day) was not a gala musical day on Fifth Avenue; it was a Gaelic musical day. To our distinct recollection, "The Wearin' of the Green" sounded seventy-eight times from as many bands in the procession.

We were watching Ethel Leginska recently when Guimaraes Novas played with the Philharmonic Orchestra at Carnegie Hall, and Mme. Leginska applauded enthusiastically. The significance of this act is well understood by those who have noted how, as a rule, one great pianist suffers from paralysis of the hands and arms when attending the concert of a rival.

It is not generally known that music is used by moving picture companies even at their rehearsals. It appears that the actors and actresses "register" better under the stimulus of tone, and especially in trying scenes that have to be rehearsed over and over again for hours, the music is the thing that keeps up their spirits and energy. In all episodes requiring emotional expression, in love scenes, in comic episodes, at tragic moments, music is employed to intensify the feeling of the screen players. So important is this aid to successful filming that nearly all the big movie companies now employ it.

Childe Hassam, the noted painter, is first in the field with the suggestion that our city erect a memorial Temple of Music and Arts in honor of the Americans who fell in the war, and to glorify their deeds of valor. Mr. Hassam gives it as his opinion that such a building would be of more use and would be at least as patriotically remindful as the proposed Arch of Freedom. The suggestion is an excellent one, and is proper and feasible. It has already been started and is being carried out practically in several other American cities. The present arch at Washington Square is of no use to any one, and had a memorial art building been erected instead at the time, New York and the entire country would have been benefited incalculably in the encouragement and help such an institution might have been to young musicians, poets, sculp-

tors, painters, architects. By all means let us get away from the medieval and unoriginal idea of an arch. It looks entirely out of place in a modern city with motor cars, auto buses and skyscraper buildings.

The Boston Music Company has in preparation for next fall a work which is bound to fill a long felt want. It seems to be a fact that there is no exhaustive treatise in English on the subject of modern band instrumentation, and with the tremendous increase in band music caused by the war the lack of such a work is distinctly felt. It is from the pen of Professor Gallo, who has charge of the band instrument department at the New England Conservatory.

The Philadelphia Orchestra ended its New York series of five Carnegie Hall concerts in a blaze of triumph, and Conductor Leopold Stokowski and his men were overwhelmed with applause at last week's final seance. So successful have been these appearances in the metropolis, that a series of evening concerts is planned here for next season. Stokowski has brought his organization to a high state of musical, tonal, and technical perfection. He is a conductor of insight, understanding, exactness, feeling, and he makes every measure of his readings a source of pleasure to the listener. He and his players will be awaited with eagerness by a large parterre of discriminative music lovers here next season.

On another page in this issue of the MUSICAL COURIER will be found a most interesting account of the discovery of two books on Elizabethan Virginal Music which were lost trace of in Europe during the war, but which crossed the Atlantic despite the submarine warfare and were finally discovered in the New York Public Library. The writer of the article also located a set of manuscripts believed to bear the original autograph of the famous Orlando Gibbons. A search of the best known museums and libraries of Europe has failed to show another copy of the signature and investigation seems to prove that the one in this country is authentic. If this is true, there can be no doubt that America possesses possibly the only original autograph of the great composer.

Caruso, who will celebrate his twenty-fifth anniversary of operatic activity through a gala performance extended to him by the Metropolitan Opera Company next Saturday evening, will be presented at the end of the evening with a flag of the City of New York. Captain William N. Brainard of the Police Reserve, of which Caruso also is a member, will be the flag carrier, and the new Park Commissioner, Hon. Francis D. Gallatin, and Grover Whalen, Mayor Hylan's secretary, will accompany the flag. The new City Chamberlain, Philip Berolzheimer, is to be at the head of the procession, and will turn the flag over to the Police Commissioner, Richard E. Enright, who has volunteered to make the presentation speech. The flag is a token of gratitude for the valuable services rendered by the famous tenor to this city during the war, especially to the Police and Park Departments.

That individual attempts at German propaganda have not died out here was made very evident to us during the past week, when the MUSICAL COURIER received several communications, protests against the opposition of this paper to the giving of German operettas in New York. The letters range in style from sad reproach to violent abuse. Most of these, with typical German honesty, were anonymous communications. Some of them were written in German script. The authors, we are afraid, give us too much credit in the matter, however. The MUSICAL COURIER was the first paper to protest publicly and forcefully against the proposed German opera season at the Lexington Theater, but it was the crystallization of public spirit—the true vox populi—which finally prevented the performances. Our lot has been hard, alack-a-day! Through the war, the MUSICAL COURIER was accused frequently of pro-German leanings, because we were unable to see—and still are—that there is anything insidious in the pages of Bach, Beethoven, Brahms, Schumann, and Schubert. There is occasional dullness even in the pages of those masters, but anything political—never. And now the Germans and their sympathizers scold us because we believe that it is altogether too early to start German opera in the German language here while our hospitals are still full of wounded and the peace treaty is not yet

signed. Incidentally, in our opposing opera at the Lexington even the warmest pro-German could hardly accuse us of going contrary to the cause of art. "Der Bettel Student," "Der Vogelhändler," and "Der Waffenschmied" may be amusing to those who like them, but art with a capital A they are not, nor ever have been.

Is Walter Damrosch a competent judge of the poetical value of Henry van Dyke's "Peace Hymn of the Republic?" Evidently Mr. Damrosch liked the poem, for he set it to music. Or is Dr. van Dyke a competent judge of Mr. Damrosch's setting of his words? He likes the Damrosch music, for he testified so orally for the benefit of a Carnegie Hall audience the first time he heard it. Or is the outsider the best judge? James Gibbons Huneker evidently did not share the enthusiasm of the author and composer, for writing in the New York Times, he remarked sentimentally that the setting and the words were a patent case of the punishment fitting the crime.

Among the public there is no disposition to criticize by comparison with master works the two little American operas given by the Metropolitan last week, nor is there a desire to be harsh with the management for not having discovered American successors to "Madame Butterfly" and "Trovatore." The fact remains that the Metropolitan shows its good faith by producing American works season after season, and that it does not pick out the worst ones for a hearing in order to injure the cause of native opera here—as has been asserted foolishly in some quarters. It is distinctly "up to" some American composer to write a great American opera. Should it materialize it would without question be snapped up eagerly by the Metropolitan.

Bethlehem, Pa., is to have its next Bach Festival (under Dr. J. Fred Wolle, as usual) on June 6 and 7 next. There will be cantatas, and the B minor Mass, with 250 choristers, well known soloists, and members of the Philadelphia Orchestra. The Bethlehem performances are by all means the most important Bach renderings to be heard in America, for not only is Dr. Wolle a Bach specialist of note but also his chorus sings the music of no other composer and concentrates throughout the year on the particular works of the master to be done at the festival. Lovers of Bach music will find it worth their while to go to Bethlehem, and others who would like to become Bachites have an unsurpassed opportunity to join the fold through the medium of Dr. Wolle, his admirable chorus, and their impressive and uplifting performances.

While the Philharmonic Society will not close its home season until March 30, with a Sunday concert following the regular Thursday and Friday pair of March 27 and 28, the Boston Orchestra is to finish its Carnegie Hall seances Thursday and Saturday of this week and the Symphony Society ended its 1918-19 New York series last Sunday afternoon at Aeolian Hall. Therefore it is forced upon our music lovers to realize that soon the symphonic delights of the metropolis are to be stilled by the annual great vacation silence of over six months. Why such a long lapse is necessary, and why regular symphony concerts should not continue until May, at least, and then be transformed into a summer series, no one ever has been able to explain satisfactorily. The situation is ruled simply by tradition and habit. Walter Damrosch deserves all praise for his work with the Symphony Society. He revived the organization after it had been disbanded, and he put into his connection with it so much energy, enthusiasm, and managerial common sense that he re-established a demand for the orchestral appearances and gradually built up a faithful clientele for its concerts here and on tour. A thorough musician, good drillmaster and indefatigable student, Walter Damrosch has done a truly valuable work in developing musical taste in America and in keeping the symphonic repertoire, new and old, in its proper place in our national scheme of cultural advancement. He has been able also to secure financial independence for his orchestra by gaining from H. H. Flagler the guarantee to pay all annual deficits of the body. In 1918-19 the Symphony Society played better than ever before, and in spite of war conditions, presented an appreciable number of novelties, both European and American. It is understood that following the end of his season's work here, Mr. Damrosch will go abroad to continue in France his work begun there last summer, to improve the training and quality of the American military bands.

VARIATIONS

By the Editor-in-Chief

The Tenor Who Earned Millions

Next Saturday evening the Metropolitan Opera House will give a gala bill of separate acts from various operas, to celebrate the twenty-fifth anniversary of the debut of Enrico Caruso as an operatic tenor. The proceeds of the evening are to go to the pension and emergency fund of the Metropolitan. Caruso, who was engaged for New York by Maurice Grau in 1901 did not come here until November 23, 1903, and at that time Grau had been succeeded at the Opera by Heinrich Conried. The tenor had appeared previously in Italy, South America, etc., and had scored notable successes. At his debut here (in "Rigoletto") he was given a friendly reception by the public and the critics, but no one dreamed then that he was destined to become the operatic lion of the town and to be commonly regarded by all the world as the greatest tenor of his time. Caruso's Radames, Cavaradossi, Canio, Rodolfo, Alfredo, Edgardo, Nemorino, followed in that order and enhanced the new singer's reputation measurably.

Next season came Enzo, Genaro ("Lucrezia Borgia"), Raoul, Riccardo. In 1905-06 Caruso did Fernando ("Favorita"), Elvino ("Sonnambula"), Faust and Lionel. Loris in "Fedora," Vasco de Gama ("L'Africaine"), Des Grieux in Puccini's "Manon Lescaut," and Pinkerton were the new Caruso roles for 1906-07. The following season he added to his repertoire Maurizio in "Adrienne Lecouvreur," Osaka in "Iris." In 1908-09 came Turiddu, Des Grieux in Massenet's "Manon." Only one new role was forthcoming in 1909-10, that of Frederico in "Germania." Caruso sang the chief tenor role in "Armide" in 1910-11 and in "Girl of the Golden West."

Not until 1913-14 was there another new part for the Metropolitan premier tenor, that of Julien in the opera of that name. Caruso's first Samson was done here in 1915-16. His "Carmen" revival with Farrar was in that season, too. In 1916-17 he debuted locally in "Pêcheurs des Perles," and the following season saw his premieres as Avito in "L'Amore dei Tre Re," Flammen in "Lodoletta," and John in "Prophete." This winter the Caruso novelty was to hear him as Don Alvaro in "Forza del Destino."

The Tribune calculates that up to and including Saturday night, Caruso will have appeared here in 549 opera performances, in thirty-seven different works, twenty-nine in Italian, eight in French. In 1907-08 he sang fifty-one times, his record for New York.

Enrico Caruso gained his great reputation not because he was a valiant shouter of high tones (and he used to be able to do them as loudly and hold them as enduringly as any one), but because he was primarily concerned with projecting vocal sound according to the bel canto tenets of beauty, because he understood the value of phrasing and coloring, and because he knew how to make his tones express the emotions called for in the texts. As an operatic actor Caruso has improved steadily. He studies costumes and mimes his characters intelligently and sincerely, and he is as quick to sacrifice his personal dignity in a comedy role as he is to give unrestrictedly passionate utterance to grief, love, anger or despair when a part calls for those major moods.

The American public likes Caruso also because of his good nature, his generosity, his many playful antics, some of them romantic, which have crept into public print, and his money making capacity. Doubtless he has been paid over \$1,500,000 by the Metropolitan in these sixteen years, and he has received another \$1,500,000 or so in royalties for his voice reproductions and from his concert and opera appearances outside of New York. Caruso has an artistic and financial record to be proud of. He is proud of it. And America is proud of him because of what he has done for himself and what he has done for opera in this country. His legion of friends and admirers exclaim "Eviva, Caruso, and for many, many more years to come, with good voice, and your usual irrepressible high spirits."

How Ruby Played

You all remember the old poem, "How Ruby Played." It was about Anton Rubinstein, that Jove of the piano, who used to hurl his fists at the keyboard and bang out dozens of wrong notes and yet

draw forth music that moved his hearers as no other pianist of his day—Liszt excepted, perhaps—could move them. Ruby played last Saturday afternoon at Carnegie Hall, and a poem could be written about him, too. It was young Ruby, however, who performed, young Arthur Rubinstein, not Anton. We were listening to him for the first time, and we were impressed mightily by his prodigious pianistic gifts. He is a highly accomplished player even now, and he bears every sign of becoming one of the world's towering artists when ultramodern music and impressionistic keyboard effects lose some of the fascination which they exercise over him at present. We do not blame Rubinstein, for not only are the things he plays of insidious charm but also he exploits that charm to the very utmost through his technic, tone, rhythmic understanding, and sense of the picturesque. His technic is Ariel-like, fleet, feathery, facile. The Rubinstein tone is voluminous, refined, musical, without being very persuasive or sensuous. He has imagination, dash, muscularity. His rhythm is amazing and irresistible.

We do not think that Rubinstein feels happiest in Beethoven, for he did not win from us more than respect for his strict formal observances in the first part of the sonata opus 31, No. 3, admiration for his wonderful finger and wrist staccato in the scherzo and his full, round tone in the slow section, and a feeling of protest against the excessive speed of the final presto movement. The gentleness and tender charm of the sonata certainly were not predominant in the Rubinstein reading.

But how different in the Debussy selections immediately following, the "Prélude," "Hommage à Rameau," "Ondine" and "La Plus que lente" (valse). The player's fancy blazed up with the first notes of the "Prélude" and from there to the finish of the subtle and sinister valse he held his hearers spellbound. He lost himself completely in his art and not a trace of artificiality or arbitrariness such as had marked the Beethoven remained in the playing of this modernistic magician in tone. He has penetrated to the very soul of Debussy and sees in him much more than the maker of mystic harmonies and the evoker of languorous moods. Rubinstein is doing for Debussy what had to be done for Chopin; he is demonstrating that those piano interpreters who drivel and drool over their Debussy, make him swim in pedalling and give him a generally morbid and sickly sentimental sound, do not realize the strength, masculinity and bold rhythmic and dramatic flights of that much misunderstood composer. Of the "Prélude" Rubinstein made an epic. You must hear him play it in order to realize the tremendous power of this young man to arouse images in your mind and to make you revel in his tonal and emotional riotings on the keyboard. He will do the same thing to you in Albeniz, whose "El Puerto" and "Rondena" he played last Saturday. They flashed and glowed with life and color. They were vivid pictures of Iberian spirit and atmosphere—and of rhythm. Rhythm, always rhythm, there is in Rubinstein. Rhythm and romance do not seem to go together until you fall under the spell of his Albeniz, and of his "La Vallée des Cloches" and "Alborada del gracioso" by Ravel. Those two pieces of intensive modernized Spanish music stirred every bit of fantasy in Rubinstein and he transferred his sensations successfully to his listeners. Scriabine's "Vers la flamme" and Medtner's "Dithyrambe" kept up the procession of remarkable doings in technic, tone, picture drawing and rhythmic propulsiveness.

As a finale there were Chopin's barcarolle, polonaise, op. 53, and a mazurka, and then followed encores galore and applause without end. The approbation, in fact, crescendoed from number to number, and reached thunderous proportions by the time the end of the program was reached. A canny keyboard and program climaxer is this quiet and seemingly unsophisticated young person on the stage.

When we left the hall we could hardly help wondering whether it is not possible to be a great pianist without ever playing Beethoven at all.

To B. or Not to B.

There seems to be no logical reason why the Society of the Friends of Music should have abandoned the performance of Beethoven's ninth sym-

phony, which had been planned as a nationwide tribute to men and officers of the United States Army and Navy. Walter Damrosch and his orchestra gave the Beethoven ninth symphony twice last week in New York, and nothing of political import attended or followed the performances. If Damrosch, why not the Society of the Friends of Music? Either it is right or it is not right to perform Beethoven at this time, and it seems opportune for all the musical, political, personal and official elements to come to some general and logical agreement on this point.

Frederick Stock Is One of Us

Chicago is glad that Frederick Stock has returned to his post as conductor of the Chicago Orchestra, and that gentleman is no less joyous to be in touch again with the activity that helped him to bring music so close to the people of his city and the musical people of the city so close to him.

The story of why Mr. Stock was away from his desk temporarily is too well known to be retold here. The matter never was a personal issue, nor did his absence from the orchestra in any way reflect upon his Americanism. At heart Mr. Stock had long been a most ardent American, and when he took out his first citizenship papers he signified his desire to become an integral part of the spirit and institutions of our democracy. Now that he has corrected his merely technical error in not taking out his second papers at the time the law decreed, his status is unquestioned in the political sense.

As a musician and conductor Mr. Stock won his spurs long ago, and his hold on the affections of the Chicago public is based not only on his musical and finished readings, but also on his dignified yet kindly personality. He never has concerned himself in the local intrigues and manipulations. He never has quarreled in public or in private with his colleagues, and he never has uttered disparagement of anyone else in the tonal line of endeavor. All these are qualities so rare in a conductor that they are appreciated at their full value in Mr. Stock by his Chicago audiences. Full houses and unrestrained enthusiasm have fallen to his lot since his return to his old position.

A Cello That Chose Its Owner Wisely

By Soldiers' Mail, from R. Atwood, M. S. E., Co. A, 319th Fld. Sig. Bn., A. P. O. 774, A. E. F.: "What do you say of a cello that's been through four years of the war, that came through the fracas without a scratch and who's former owner (I've got it now) had time between his hours of up-bow staccato exercises to go out and grab off a Croix de Guerre?"

On Teutonic Tones

We are aware that we have been called pro-German in musical matters, but that does not worry us, for we know better than anyone else that we have been first, last, and all the time, pro-music and nothing else. In view of certain sporadic happenings regarding the performances in America of music by Germans, we wished to have an editorial in the MUSICAL COURIER reflecting the British view of "German musical propaganda" and the advisability of performing the German symphonic and operatic classics at this time. We selected our able editorial coadjutor, Clarence Lucas, a Britisher, to write the article, and he replies as follows:

Dear Mr. Liebbling:

I think it might be better to let German music rest. The best of it will surely survive any attack. At the same time, if you will let me write in the first person, stating that I am British, with a son, a brother, a cousin, two brothers-in-law in the British armies, and am very desirous of seeing Germany thoroughly thrashed for her unnecessary crimes, I will at the same time stoutly maintain the superiority of the best composers of Germany, praise Bach, Beethoven, Schumann, Mendelssohn, Schubert, Wagner to the skies and show how foolish it is to deny ourselves the pleasure of the best music yet written. Then I will warn the reader of propaganda and show that many a German would be glad to have the horrors of Germany's crimes in Belgium and France forgotten and forgiven when the magnificent music of the great composers is heard. I detest the Spanish Inquisition, but I greatly admire the court painter of Philip IV, Velasquez.

Yours truly,

C. L.

We do not agree with Mr. Lucas that there is any need to let the question of German music rest. It is a vital question in view of present and future conditions. And another reason for our wishing to keep the matter alive, is to call forth the very essay Mr. Lucas outlines. We knew he had it in his system, and now it must out. Lay on, Lucas.

A Self Conductor

Nikolai Sokoloff is a self conductor. He has gone to Cleveland, Ohio, and started and built up an orchestra which promises in time to blossom into one of the big symphonic bodies of America.

Mr. Sokoloff is doing what several weeks ago we told jobless American conductors to do; that is, select a city of average culture, wealth, and progressiveness, go there to live, interest a few cultured, wealthy and progressive citizens and citizenesses, prove to them that a symphony orchestra is necessary and feasible in their community. The rest is easy, provided the conductor in question possesses ability, enthusiasm, sincerity, energy, perseverance, and, before all things, a thorough belief in the utilitarian usefulness and ethical importance of his mission.

Mr. Sokoloff did not wait for our hint in order to make up his mind to be a pioneer conductor. He had stated his views in that regard at last summer's Cincinnati convention of Ohio musicians. Adella Prentiss Hughes, the Cleveland manager, was present on that occasion and heard Mr. Sokoloff's impromptu address. We knew from previous talks with Mrs. Hughes that although she manages a Cleveland course of concerts which brings all the great orchestras there, she long has cherished the idea of a symphony organization belonging exclusively to her home city. "However, it must eventuate as a need on the part of the people," declared Mrs. Hughes always, "and not be a grudgingly given charity or a mere plaything of the rich. And before all things, Cleveland never will have its own successful orchestra until we find the right conductor. That conductor must be more than a conductor. He must be an inspirational, dynamic, constructive force. He must understand the plain people and the fancy people. He must be a diplomat, for he must bring them all together on the basis of musical support. He must take his music to the children, to the toilers, to the business man, to the millionaire. He need not take it to the women. They know all about music. They seek it. Such a man as I have described is the man to succeed with a symphony orchestra in Cleveland, or anywhere else."

At present the Cleveland Orchestra has sixty men. At the January 30 concert the program had Massenet's "Phedre" overture, Bizet's "L'Arlésienne" suite, Schubert's "Unfinished," and Tchaikowsky's "Marche Slave." Conductor Sokoloff was also the soloist in Vieuxtemps' D minor violin concerto. The other programs of the C. S. O. this season were on a par with that just quoted.

By their own invitation, Mr. Sokoloff has appeared before the following civic and commercial organizations and spoken to them on the subjects of "The Place and Influence of Music in the Community," "What the Orchestra can do for Cleveland and what Cleveland can do for its Orchestra," and kindred topics: Chamber of Commerce, Cleveland Advertising Club, Women's City Club, Women's Club of Pilgrim Church, Kiwanis Club, Cosmopolitan Club, Women's Civic Association, Junior League of Jewish Council, Vocational Conference, Oberlin, Teachers' Institute, Men's Music Teachers' Association, Women's Music Teachers' Association, and Women's College Club.

A series of three concerts given for the American Steel and Wire Company for their employees, has just been followed by a request for two more. According to present schedule, at the end of this season, the new Cleveland Orchestra will have given twenty-three concerts and there still is a possibility of three or five more being added.

We think that Sokoloff is that "right conductor" mentioned by Mrs. Hughes. If you do not believe it, watch Cleveland and watch Sokoloff.

Variationettes

"The millions of things a great pianist has to have and know" is a passage from a letter that we received, strangely enough, just after writing our lengthy estimate of Rubinstein. It is not much that a great pianist must have. Only technic, tone, musicianship, emotional variety, interpretative resourcefulness. And it is not much he need know. He need know only how to convince his audiences that he has technic, tone, musicianship, emotional variety, interpretative resourcefulness.

Critics review themselves, not the artists they criticize.

And speaking of criticism, Heifetz is a player whom you think you can criticize, until you try to do so.

Reginald De Koven says that he cannot understand why his critical colleagues on the dailies took a destructive and satirical attitude toward "The Legend" and "The Temple Dancer." He relates, too, that when he produced his own "The Canterbury Pilgrims" at the Metropolitan, Giulio Gatti-Casazza warned him that the American composer

has no worse enemy than the average American musical critic.

By the way, would it not be a good idea for the United States to send tonal high commissions abroad now in order to make propaganda there for American musical works, composers, conductors, instrumentalists, publishers and singers?

Several weeks ago this column was the first to show what the prohibition censor would do after July 1 to the great poets whose stanzas speak of bacchic material, manifestations or phenomena in any form. The New York Times now does us the honor to devote a whole page to the same subject, with examples (issue of March 16), in an article called: "Must We De-Alcoholize Literature?"

Personally we think that "The Legend" and "The Temple Dancer" are encouraging specimens of American one act grand operas, and show both melodic ideas and a sense for appropriate orchestral characterization. The plot of "The Legend" is at least as good as that of "L'Oracolo," with the pseudo-tragic baby stealing episode that always makes us chuckle, and the story of "The Temple Dancer" is as logical as that of "The Jewels of the Madonna," where a big psychological question is handled amateurishly as crass melodrama.

The recent flight of Zapata, the Mexican bandit, recalls "Zapateado," that once popular violin piece by Sarasate, and the name of Sarasate leads one to ask why the fiddlers neglect his compositions, especially in view of the intense current vogue of Spanish music in its best examples.

Should critics be required to defend their opinions? J. Herman Thuman, music and dramatic critic of the Cincinnati Enquirer, expressed an adverse written opinion of the acting of King Baggot, a movie hero, and the latter's business manager sought out J. Herman and used language so vigorous that a fistic bombardment ensued on both sides. The Thuman offensive and defensive tactics were so successful, it is reported, that his attacker retired hastily in bad order. An onlooker reports that Thuman now is to be matched with the winner of the coming Willard-Dempsey fight.

"Is there any modern critic who resembles the great Hanslick?" asks J. R. E. Oh yes, there are two, and they operate in New York. They resemble Hanslick very strongly inasmuch as the more they "roast" a work or a person the better our public likes that work or person, and the more it pays to hear them. The critical opposition to Wagner helped to make him. The same is true of Strauss. Of Debussy. Of Ornstein. Even Bach had his critical detractors in his day.

Dorothy Jardon is one of several American singers who have told the operatic paid clique this winter to go to the first syllable of Hellmesberger's name.

At the Leo Ditrichstein play, "The Marquis de Priola," he gives some music to a girl with the request that she sing it. "I have no voice," she says. "That's nothing," replies Leo, "we have persons at the Opera who have no voice, but they sing." The other night when that line was delivered Leopold Godowsky sat in a box and smiled sardonically.

Is that Des Moines, Ia., manager playing the game fair when, in the newspaper advertising of his Jascha Heifetz recital he calls that very young man, "the greatest musical genius of our age, whom America's ablest critics have declared 'The Master of them All'?" The same passionate promulgator continues: "Kreisler, Zimbalist, Kubelik, Elman, Ysaye, All Surpassed by this Marvel of the Twentieth Century. Go and Judge for Yourself."

If the sun of the Boston Orchestra is setting in New York, then the star of the Philadelphia Orchestra may be said to rising here.

There is reason to think that Mr. and Mrs. Caruso are expecting the early arrival of Opus I.

M. B. H. is on hand with the suggestion that the name of Johann Strauss' famous waltz, "Wine, Woman, and Song," be changed after July 1, to "Sarsaparilla, Woman, and Song."

Today, March 20, is Rachmaninoff's birthday—he is forty-six years old—and the MUSICAL COURIER wishes this grandly gifted composer,

splendid pianist, and true gentleman, many happy returns of the day. Rachmaninoff is a towering giant musically and his only approach among living tonalists is represented by Eugen d'Albert, who also composes fine music in the large forms and plays the piano masterfully.

The recent season here of German operettas broke all performance records—it closed before it opened.

March 24 and 25 will see Giorgio Polacco as the guest conductor of the Chicago Orchestra. His program opens with Beethoven's "Eroica" and closes with the "Prelude and Love Death" from "Tristan and Isolde." Between these two German works are French Debussy's "La Mer" and Italian Martucci's "Notturmo." Last week's Chicago concert, by the way, presented Rossiter Cole's "Pioneer" overture, led by the composer.

We notice with some degree of dismay that we have stopped musical hero worshipping, and we wonder whether the fault is our own or that of the current musical heroes.

A New York Herald correspondent suggests that if our national anthem is to be changed, two of its lines should read:

The land of no spree
And the home of the slave.

It is not only pugilists who excite admiration for their footwork. Charles M. Courboin, the organist, gave a recital on that instrument at Aeolian Hall a fortnight ago, and with a spotlight thrown on his feet, he pedalled—according to official notification—1,500 notes in less than four minutes. Max Smith held the watch and verifies the achievement. One account in a local daily has it that "the audience could see the organist emulating one of those little figures of a dorkie which performs dances on the disc of a talking machine."

Now that college sports are to be on a pre-war basis, we sense the tragic return of glee clubs and banjo and mandolin orchestras.

Opera Singer.—Do you know anything about the income tax?

American Composer.—You flatter me.

Turn about is fair play, and we confidently expect soon to see concert tenors going into the synagogues as cantors.

"Do you know the name of that piece?"

"Do you mean the one the woman was singing, or the one the accompanist was playing?"—Yonkers. Statesman.

Some one asked us the other day whether we considered Brahms the greatest variationist in the world. We gave a grudging "yes" but we kept a mental reservation.

"Is 'The Love of Three Oranges' a novel opera?" Serge Prokofieff was asked by Ada Crisp.

A band leader with the A. E. F. writes: "Your idea that The Bohemians could be the great musical alliance seems to me O. K. By jove! It is a corking idea. If that was pushed you would have a power for American music and the furtherance of music in America that could never be equalled."

Musical treason of the deepest dye, by way of the Hartford (Conn.) Courant, which says of a Viennese number sung by Frieda Hempel there recently: "The Blue Danube" proved, if proof is necessary, that composers used to have more than one small melody in mind when they set out to write dance music. One wishes that Strauss might come back and that the 'jazz' musicians of the day could be sent wherever he may have gone after this life."

To the Editor of "Variations":

SIR—Charles Ingraham must be spoofing you. That isn't an extract from an Esquimo New Testament that you printed last week. It's a stenographic transcription of a bit from the first act of "Oberon," as sung in English by the Metropolitan Opera Company.

SMEED.

Harold Bauer and his new Beethoven Society had better watch out. There is an Anti-Beethoven Society forming and growing rapidly. Watch this column for further developments.

By all means let us have opera in English, but also let us have English in opera.

LEONARD LIEBLING.

TALK IS CHEAP

We wish that some of our correspondents would be more practical and precise. They write to us and say: "What a shame that the managers of the Boston Symphony Orchestra send all over Europe to find a conductor. Why don't they engage an American?" Please name the American conductors.

We get letters asking: "Why do our singers persist in singing all the foreign songs they can lay their hands on and refuse to sing songs by our own composers?" Please name the American songs.

Composers write and complain that the music teachers use the old classics and the standard foreign studies year in and year out without paying the least attention to good teaching pieces by Americans. Please name good American teaching pieces.

Cannot our correspondents see that they are doing very little good by merely expressing wishes and sentiments? If they wish to benefit the American musician let them take the trouble to work for him and not be content to wish him success. Look up American teaching pieces and send in the names. There may be a thousand teachers to take an interest in a list of American works, to one who will spare the time to look up new music simply because some writer says he ought to look them up. It is easy to imagine a bridge across the Atlantic to do away with sea sickness. It is quite another matter to build the bridge.

Our readers must not infer that we are opposed to American music and musicians, for we are not. From the purely cold blooded business point of view nothing would better help the MUSICAL COURIER, and all other musical enterprises in the United States, than the prosperity of the American musician. But apart from all commercial considerations, we are as keenly interested as any other Americans are in the welfare of our country. Therefore we ask our correspondents to do the American musician a real service by looking up his works and making an available list of them. Talk is cheap.

THE PHILADELPHIA PHILHARMONIC

William Penn's godly City of Brotherly Love used to be so earnest in its enforcement of Sunday sanctity that chains were hung across the streets to prevent evil doers from riding through them. Josiah Quincy who makes mention of the chained streets in 1826, would not have known the unrighteous Philadelphia which permitted its citizens—some of them—to go to a Philharmonic concert on the Lord's Day, March 16, 1919. Nothing happened, except music and applause, and nothing fell from the heavens but a little rain. Such is the progress of Penn's city in ninety years. Another stroke of the pen in the legislature will enable Philadelphian philharmonicists to walk boldly up to a ticket office and purchase a reserved seat on Sunday. At present it is necessary to form a kind of club for which the membership fee has been collected. When the fees have sufficiently accumulated the members of the club may then hire an orchestra to entertain themselves.

Fortunately this keeping on the windy side of the law puts the resulting concerts on a purely democratic basis and prevents them from being subject to the caprice of a few wealthy guarantors. The difficulty now of course will be to get several thousand members for the club known as the Philharmonic Society of Philadelphia. If the members are forthcoming in sufficient quantities the Philharmonic Society of Philadelphia will be an assured fact. Both performers and conductors are available in a city of Philadelphia's dimensions.

The conductor of the newly organized society is Walter Pfeiffer, a musician held in very high esteem by his fellow citizens. He has been an active member of the Philadelphia Orchestra since 1910, was formerly conductor of the now defunct Franz Schubert Society, and for several years has directed the orchestra at Wildwood, N. J., during the summer season. His manner and the results he obtained from his Philharmonic orchestra of seventy musicians on Sunday evening, March 16, proved beyond doubt his experience, skill, and natural ability as a leader. He is a man of temperament and moods. There are no dead level passages in his readings of the master works on the program. His pianissimos are exceedingly delicate and his fortissimos as powerful crashes as the men can give. Whether the performers like to work so carefully and so hard or not is a matter for the conductor to settle. There could be no possible doubt whatever that the audience enjoyed the performance. The applause was too genuine to be

mistaken for the perfunctory and automatic hand-clapping.

There was variety in the compositions themselves. First came Beethoven's "Fidelio" overture with which the first program of the first concert began, after the national anthem, of course. Tchaikowsky's fifth symphony occupied the middle of the program. It was excellently interpreted, though not better than "Fidelio." Conductor Pfeiffer had here a particularly suitable medium for his light and shade and strong contrasts. A Russian critic enjoying the name of Berezovsky said that the fifth was the weakest of all Tchaikowsky's symphonies. Few persons agree with Berezovsky. Many music lovers consider the E minor the best of all the six. Walter Pfeiffer certainly made it dramatically effective as well as lyrically charming. The waltz which takes the place of the scherzo was played in a most genial, graceful, and brisk manner without a trace of the poignant accents and intensity so conspicuous in the long love song of the andante cantabile. Liszt's Hungarian rhapsody No. 1 brought the first concert to a brilliant end.

The vocalist on this occasion was the dramatic soprano, Elsa Foerster, who sang arias from Gluck's "Alceste" and Puccini's "Madame Butterfly." The young lady may have been nervous. Perhaps she was, but only to the extent of adding an appealing quality to her tones which was appropriate to the dramas from which the music was taken. She has the necessary breadth of style and vocal authority even for Gluck's heroic phrases. Puccini consequently gave her no trouble. The contemporary manner of Puccini, however, may have pleased the modern audience more than the classical Gluck, though a very fine ear would be required to analyse the applause. The Shubert theater was crowded to the very doors. Certainly the first concert was a pronounced success.

It is a worthy and an appropriate idea to give orchestral concerts at the Metropolitan Museum of Art. There is nothing in the statutes or in common sense that should confine an art museum to sculpture, painting, architecture, old coins, mud covered pottery, and other concrete odds and ends. David Mannes is leading a series of concerts at our museum, and the money for the undertaking has been supplied by several wealthy gentlemen. An average of 6,000 persons has constituted the audience for each of these concerts, and several thousand more have been turned away. Most of the listeners stand and the rest seat themselves on the floor, on straw mats provided for the purpose. Let no man say that the people do not like music, and music of the best kind.

It is hardly surprising but nevertheless a bit discouraging to see the Philadelphia Sabbath Association, the Y. M. C. A. and The Central Labor Union lined up cheek by jowl in opposition to the Rorke bill which would alter the blue laws of 1794, by which Philadelphia still swears, although they are violated by everybody as regularly as the Sabbath comes round. There may come a time when the Philadelphia Orchestra will be able to play concerts on Sunday, and again, there may not. The present laws are only a century and a quarter old, and it is hardly time to change them yet—in Philadelphia.

Among the pleasant features in store for the Metropolitan patrons next year is a revival of Massenet's "Manon," which has been absent from the repertory for several seasons. Des Grieux will be sung by the new American tenor, Charles Hackett. It was reckoned among his best roles abroad. The long awaited and long promised "Falstaff" is also to be among the season's revivals, with Antonio Scotti in the title role.

Among the strong Metropolitan possibilities for next season is the engagement of the Czecho-Slovak prima donna, Emmy Destinn. Although still in Prague, Mme. Destinn has been able to get into direct communication with the Metropolitan authorities through the agency of the Czecho-Slovak mission in Paris. Her engagement is apparently only a question of her being able to reach this country.

Last Sunday, March 16, the Augusteum of Rome, Italy, was crowded with a large audience to hear the concert of American compositions. Works by Henry Gilbert, Arthur Foote, and Horatio Parker were played, and Albert Spalding, violinist, was the soloist. He received an ovation.

Honors of peace: after March 20, orchestras will be restored in the Paris cafés.

I SEE THAT—

John McCormack received his second American citizenship papers on St. Patrick's Day.

The Bethlehem Bach Festival dates have been announced for June 6 and 7.

Harold Bauer is the leading spirit in the formation of a new Beethoven Society.

Caroline Curtiss' recital on March 25 will commence at 3:15 p. m., instead of 2:30, as previously announced.

Chicago is glad that Frederick Stock has returned to his post as conductor of the Chicago Orchestra.

The San Carlo Opera Company continues to shatter all box office records.

Rosalie Miller entertained a French class in the Ohio University.

Arnold Volpe will again conduct a series of orchestral concerts at the New York Stadium next summer.

Evelyn Scotney has been engaged by the Metropolitan Opera Company.

Mme. Melba is an ardent admirer of the art of Mischa Levitzki.

Sarah Borni has returned to America.

Ysaye and the Cincinnati Orchestra were given a royal Welcome in Cleveland and Toronto.

Eleven thousand dollars was offered for two successful songs.

The Shawnee, Okla., Music Festival was a tremendous success.

Two books on Elizabethan Virginal Music were traced by Margaret H. Glyn to the New York Public Library.

Flotow's "Martha" was performed by members of the National Opera Club.

Frieda Hempel was recalled about fifteen times at a recent concert.

The American Red Cross asks music teachers to co-operate in instructing wounded soldiers.

The Berkshire String Quartet will play a new Eichheim work at its last New York recital.

Lorna Lee, contralto, is available for the position of soloist in a church choir.

Josef Hofmann has arranged a miscellaneous program for his Carnegie Hall recital on March 23.

Ethel Leginska proves herself above the Paderewski sou-briquet.

May Peterson scored a triumph at her Portland song recital.

Four Detroit critics agree on the musicianship of Helen Stanley.

Nina Morgana is appearing with many noted artists.

Mary Jordan is "a true American singer."

Axel Raoul Wachtmeister's compositions have been praised by many critics.

Joseph Bonnet's musical skill and technical virtuosity thrilled an Oakland audience.

Morgan Kingston is a "worthy successor to Evan Williams."

Emma Roberts has some admirable qualities of technic and style.

The French Army Band ended its stay in central California on March 2.

Anna Case "conquered" her San Francisco auditors.

The escape from prison of Edward De Valera has given Victor Herbert an idea for a light romantic opera.

The annual music festival at Richmond, Va., is scheduled for April 28 and 29.

Theater musicians threaten to strike for an increase in pay of about \$4 a week.

It is probable that evening "pops" will become a permanent part of the San Francisco musical season.

The N. F. M. C. employs a faulty system in judging candidates at their contests.

Enrico Caruso's total income tax amounts to \$153,933.70.

Forty-eight composers were represented at the forty-four concerts given by the Symphony Society this season.

Marcella Craft and Sascha Jacobsen will assist at the Beethoven Musical Society's tenth anniversary concert.

From an audience of a few hundred at the first Mannes orchestral concert, the number of attendants has now grown to about 7,000.

A New York critic called Arthur Rubinstein a "pianoforte Stradivarius."

Luigi Montesanto will sing at Mana-Zucca's composition recital.

Singing lessons have started in the A. E. F. in France.

Vera Janacopulos will be accompanied by three composers at her forthcoming New York recital.

Vahrah Hanbury has the requirements for a successful artistic career.

Four of the leading out of town orchestras are to visit Detroit next season.

Max Rosen's playing was the most "astonishing thing that has been heard in Los Angeles for many seasons."

Eddy Brown has completed his Western tour.

Rosa Raisa, fully recovered, has returned to the concert and operatic stage.

Fernando Carpi has been engaged for the Ann Arbor Festival on May 17.

Application for instruction in the free training school for song leaders should be made at the Y. M. C. A., 347 Madison avenue, New York.

Serge Prokofieff will give another recital in Aeolian Hall on March 30.

Kozcak Yamada has removed his New York studio to 370 Central Park West.

Gilbert and Sullivan's "Patience" was scheduled to be revived at the Park Theater last Tuesday evening.

Julia Claussen has been engaged for principal roles during the spring season at the Royal Opera in Stockholm.

Hays, Kan., is to hold its first music festival.

Wilson G. Smith is an advocate of melody ballads.

Oscar Seagle has made a Columbia record of Penn's "Magic of Your Eyes."

BOSTON TO HAVE ONLY BONE DRY POP CONCERTS THIS SPRING

Toscha Seidel Stirs Admiration in Auspicious Boston Debut—Performs Exacting Program Brilliantly and Wins Notable Success—Rabaud Presents Debussy Nocturnes With Townsend Chorus—Flonzaleys Heard by Capacity Audience in Last Program—George Copeland and Povla Frijsh Give Joint Recital at Algonquin Club—Wallace Goodrich Heard in Organ Recital—Conservatory Notes

Boston, Mass., March 16, 1919.

Toscha Seidel, last of the much sought "Auer vintage," was heard for the first time in Boston Sunday afternoon, March 9, at Symphony Hall. His program was that played at his recent New York recital and reviewed at the time in this paper. L. T. Grunberg was an excellent accompanist.

The outstanding characteristic of Toscha Seidel's fine art is that he has the rare genius of being adequately equipped, technically and, above all, emotionally, to communicate the fervor of his own poetic temperament to his generally transported hearers. His impressive sincerity makes such a result inevitable—every element of his being is clearly under the music's spell, a very compelling quality when combined with the technical flawlessness which marks his work. The spirit being manifestly the desired goal, Seidel plays rhapsodically rather than literally, and his interpretations are always vivid, essentially original, and full of fire. Toscha Seidel subordinates the perfect mechanics of his playing to the mature emotional insight and the delightful intensity of interpretation which constitute his genius, his individuality. And it is this spontaneous grasp of the musical message of his pieces which endeared him to his audience. Poet first, fiddler second—that formula may well be the basis of Toscha Seidel's magnificent, and, undoubtedly, permanent success.

Debussy's Nocturnes Admirably Performed by Symphony

The three nocturnes of Debussy, long unheard in Boston in their entirety, were the chief item of the seventeenth symphony concert, Friday afternoon and Saturday evening, March 7 and 8, in Symphony Hall. Only in "L'Après Midi d'un Faun" has the extraordinary creative power of the celebrated French composer been so delightfully manifested. The first of these highly imaginative tone pictures, the languorous "Nuages," readily suggested and glorified "the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white"—a remarkable, almost uncanny, conception. The flashing, festive and charmingly rhythmic second nocturne, "Fetes," revealed very significantly the motive power of the orchestra and the musicianship of its units. In the last of the nocturnes, the exquisitely fantastic "Sirenes," Mr. Rabaud utilized a chorus of female voices, trained by Stephen Townsend with customary excellence, who sang textless passages suggestive of the voices of sirens coming over the moonlit sea. "The mysterious song of the Sirens," vague, haunting and strangely beautiful, is effectively interwoven with the sea music so as to produce a fascinating illusion.

Mr. Townsend's admirably trained chorus, the great musicians who make up the orchestra, and the sensitive appreciation of Mr. Rabaud combined to produce a memorable performance of this ever welcome composition.

Beethoven's overture to "Coriolanus" began the program with a spirited performance; Mendelssohn's hackneyed though pleasant "Italian" symphony ended it; while between these stood Tchaikowsky's interesting variations on a Rocco theme for cello and orchestra in which Josef Malkin, the brilliant solo cellist of the orchestra, played the solo part with technical skill and musicianly understanding. He was vigorously applauded and recalled by the large audience.

Flonzaleys Delight Capacity Audience in Last Appearance

The far famed Flonzaley Quartet gave the last of its current series of concerts in Boston before a capacity house Thursday evening, March 13, in Jordan Hall—a significant commentary on the state of musical appreciation in this city and, what is perhaps more important, on the enthusiasm and successful business methods of Boston's newest impresario, the popular manager, Wendell H. Luce. To behold such an audience at a chamber music concert, after the relatively slim attendance of the past few years, was, indeed, a pleasant experience.

A filled hall invariably engenders an atmosphere of expectancy both in music and performance, and the celebrated Flonzaleys did not disappoint their admiring listeners. The first offering was the Ravel quartet. To the interpretation of this fanciful work the Flonzaleys brought their extraordinary tonal balance, delightful purity of intonation and resultant euphony, and above all, their commanding musical intelligence, in such a manner as to create absolute music par excellence. The charming pizzicati effects in the scherzo, the wealth of musical ideas in the first movement, the songful beauty of the slow movement, and the line, design and the rich color of the entire composition were very pleasurably revealed by the inspired performance of the "oasis in the sandy wastes of our present musical season," as Mr. Huneker has aptly characterized Messrs. Betti, Pochon, Bailly and d'Archambeau. The audience was quick to recognize the beauty of Ravel's creation and of its recreation.

As per their usual custom the Flonzaleys introduced a novelty, four dances in ancient manner by Paul Vidal, Parisian composer-conductor. These dances are light, tuneful, pleasingly suggestive of Bach and altogether interesting. They were received with keen appreciation. The evening closed with a memorable interpretation of the melodious and popular quartet in C major, by Beethoven, played with the customary delicate insight for rhythmic and tonal values which stamps the performance of the Flonzaleys, and the large audience was very enthusiastic. Next season's concerts are announced for three Thursday evenings, as follows: January 22, February 19 and March 18.

Bone Dry "Pops" Season to Open May 5

Conductor Agide Jacchia, leader of the eighty symphony players comprising the orchestra at the "Pops" last season, will again direct the concerts this year. In setting the opening of the ten week season for May 5, Manager William H. Brennan says that in keeping with the spirit of the times the serving of wine, beer and similar beverages will be eliminated.

In making this announcement the management points out that many music lovers have preferred to subscribe for balcony seats in past years, largely owing to a feeling that they might be expected to order intoxicants against their desire if they were to occupy the more convenient places on the lower floor. Since the public has shown that the musical program rather than the liquid menu is the greater attraction, only soft drinks and light refreshments will henceforth be offered.

Artists from Flint Studio Featured in "In a Persian Garden"

Evelyn Jeane, a well known soprano, and Lieut. William Gustafson, Jr., bass, were features in a recent performance of Liza Lehmann's beautiful "In a Persian Garden," under the auspices of the Music Lovers' Club at Steinert Hall. Both of these sterling artists are from the studio of Willard Flint, noted bass and vocal coach.

Wallace Goodrich in Organ Recital

Wallace Goodrich, of the New England Conservatory of Music, gave an organ recital Monday evening, March 10, at Emmanuel Church, under the auspices of the American Guild of Organists. Mr. Goodrich, whose skill and musicianship have long received favorable comment, was heard in a program including numbers from Bach, Guilman, Raison, Chausson, D'Indy, Widor, Franck, Ropartz and Widor.

Conservatory Notes

An exhibition of Greek tableaux and poses, arranged by Henrietta Tighe, a former student of the New England Conservatory dramatic department, was given at a recital of the pantomime and rehearsal class in Recital Hall, Friday afternoon, March 14. Mrs. Tighe was assisted by the following Greek maidens: Grace Gammon, Marion



MANA-ZUCCA,

Whose fascinating composition, "Novelette," was played with great success by the New York Philharmonic Society, Josef Stransky conductor, on Saturday evening, March 15.

Heidorf, Pearl Collicut, Eileen Doherty, Doris Winchenbaugh, Minerva Blanchard, Marion Wells, Esther O'Neill, Julia Perry, Margaret Landon. The original pantomime of the afternoon was "The Gold Star," written and staged by Eileen Doherty, of Brockton. Scenes from Oscar Wilde's "The Importance of Being Earnest" and from "The Merchant of Venice" were presented by Dorothy Allen and Helen St. Amand. Myra Blaker sang "Two Love Songs of Old France" in French peasant costume.

Povla Frijsh and George Copeland Give Joint Recital

Povla Frijsh, soprano and renowned interpretative genius, and George Copeland, distinguished pianist, were heard in a joint recital Sunday afternoon, March 2, at the Algonquin Club. The soprano sang songs by Gounod, Chabrier, Scott, Carpenter, Kjerulf and Grieg, with a group of old French songs from Brittany, and Mr. Copeland played works by Scarlatti, Bach, Gluck, Satie, Debussy, Albeniz and Chabrier. J. C.

OF ELEANOR SPENCER'S PIANO RECITAL

at Aeolian Hall, New York, March 25

Max Smith said in the *New York American*:

Eleanor Spencer Wins New Laurels at Piano

ELEANOR SPENCER gave a piano recital yesterday afternoon in Aeolian Hall—her first, if memory serves, in two years. She ought to be heard here more often, for among the many Americans of both sexes now in the public eye she is one of whom we, her countrymen, may well feel proud.

Not only is Miss Spencer an excellent pianist, but a musical personality. The instrument on which she plays with so much skill and assurance is not for her a means of obtaining superficial approval. It is simply her medium of translating into sound the message of the composer.

Never does Miss Spencer lose sight of her noble aim; never does she indulge in vain display. It is refreshing, it is inspiring, to listen to a woman who combines technical accomplishments of so high an order with artistic feelings so pure, so healthy, so sincere.

Miss Spencer is under the management of
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Every singer who can interpret folksongs ought to get this book at once, for in it one finds the cream of folksongs chosen with the greatest care, in artistic settings without exception.—*Musical America*.

These are the folksongs which Marcella Sembrich has sung so often in her concerts that the seal of public approval is stamped upon them all.—*Musical Courier*.

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(SIX WEEKS)

JUNE 30th to AUGUST 9th

All the well known members of the faculty of 100 artist-teachers will be present also to give private instruction. Normal Training Classes for Teachers of Piano, Voice, Violin, Dramatic Art and Opera.

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Professor Auer, Mr. Grainger, Mr. Witherspoon and Mr. Saenger have each consented to award a Free Scholarship to the student who, after an open competitive examination, is found to possess the greatest gift for singing or playing. Free scholarship application blank on request.

Write for catalog or complete summer announcement. Engage lesson periods now. Many were unable to secure time last summer.

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SOCIÉTÉ DES CONCERTS DU

NOTE. The accounts now being audited by Alvin S. Briggs, Public Accountant.
A sum of \$23,000 has been diverted to the Paris Orphans Fund and to the French

Under the Auspices of the

The French American Association

will continue to encourage visits to the United States of French Artists published

THE FIRST ANNOUNCEMENT



The Société des Instruments Anciens and has been in Paris (Colon Petrograd (N. played before Queen Marg mark, Freder and in Buck Queen Alexa United State politan Oper in Washingto son. The Sc grams compri masterpieces, original work an ensemble v ern instrumen

"The L a child, but a

"One of years," wrote Magdeleine F

In ear managers executive o Theatre af

French

Société des Instruments Anciens

Founded by Henri CASADESUS—President: Camille SAINT-SAËNS

QUATUOR DES VIOLES

Maurice HEWITT (quinton)
Jean CHARRON (viola de gambe)

Henri CASADESUS (viola d'amour)
Maurice DEVILLIERS (basse de viola)

Mme. M. L. H. CASADESUS (harpe luth)

R. G. HERNDON, S.
Executive Office

ON TO THE UNITED STATES

rendered by those who made possible the visit of the

CONSERVATOIRE DE PARIS

New York, show gross receipts (50 concerts) of nearly a quarter million dollars. War Committee. The net proceeds are donated to the American Red Cross.

Ministère des Beaux Arts

Association for Musical Art

acknowledged as distinctively representative in their chosen fields of music

ENT FOR NEXT SEASON

Ancient Instruments was founded in 1901 in all the important European cities from (and Lamoureux Concerts) to Moscow and (and Conservatories). In Madrid the Société Queen Mother of Spain; in Rome before; in Crumden before the King of Denmark; in Bucharest before Queen Elizabeth; in the Palace before King Edward VII and the Dowager Empress of Russia. In the were recently heard in New York (Metropolitan), Boston, Philadelphia, Baltimore and before the President, the Hon. Woodrow Wilson will return to America next fall with the exquisite seventeenth and eighteenth century of life, of color and of high musical value, often for the quatuor of violes and harpe luth, has a sonority and beauty of tone our modern cannot reproduce.

from "THE MATIN" Paris

ate of the Piano is Magdeleine Brard; still a great artiste."—Alfred Bruneau.

ure's wonders one meets once every fifty and Le Borgne, the critic, after hearing's interpretation of a Sonata by Schumann.

correspondence, associations and please note change in location of es from French Theatre to Century April 1st.

American Association for Musical Art

re General FRANK TAYLOR KINTZING, Associate Century Theatre New York



Magdeleine Brard

PIANISTE,

Born Aug. 7, 1903.

Second Prix, Conservatoire National de Music, 1915.

Premier Prix, Conservatoire National de Music, 1916.

Prix d'Honneur, Conservatoire National de Music, 1917.

Soloist, Lamoureux and Colonne Orchestras, 1918.

Soloist, Paris Conservatory Orchestra, American Tour.

Recital, Aeolian Hall, Feb. 4, 1919.

Soloist, Metropolitan Opera House, March 9, 1919.

FREDERIC LAMOND, PIANIST, BACK FROM GERMAN INTERNMENT CAMP, CAPTURES LONDON

**Gives Three Beethoven Recitals in Two Weeks and Packs Hall Every Time—
An Epidemic of Delius Works—Insufficiently Prepared Artists**

33 Oakley Street, Chelsea, S. W. 3, 1
London, February 18, 1919.

It seems weeks and even weeks since last I wrote to you over there, and I am quite sure it is so. The reason, however, is not laziness but the current sickness and the appallingly depressing state of the weather. Last week all London suffered from frozen water pipes, the youngsters were skating merrily while all their elders wore themselves to shadows seeking the unfindable because undemobilized plumber; today, a day of wet snow and much rain and a foul nor'easter. In the circumstances one has to be something of an angel to take even a passing interest in music. For my sins, which must be many, I am obliged, however, to take some notice of current events, and they, too, are many. We are suffering from a perfect epidemic of concerts, and there are substantial rumors of a forthcoming opera season at Covent Garden in May; of this I shall be in a position to give you, perhaps, some details later in the week, when, if I can complete this letter, I will follow it by another.

Frederic Lamond Returns

By far the most thrilling event of the recent past, from the point of view of the general musical public at any rate, was the return of Frederic Lamond to his native heath from captivity at the hands of the Hun. It was a truly amazing affair. A Saturday or two ago Lamond, famed throughout Europe before the war as a player of Beethoven, I think as great as any since Anton Rubinstein, gave a recital of mixed music at Wigmore (late Bechstein) Hall. There were some seven or eight other concerts that afternoon, but Wigmore Hall was so crowded that the audience overflowed on to the platform. Round after round of applause periodically greeted the famous Scotsman, and at the end of the appassionate, which I never heard more superbly played, there was a roar of that half suppressed kind that is heard once or twice only in a lifetime. So great was the success that another recital was quickly arranged, and so great was the success again of this that the entire program was repeated on the following Monday, when a third time the house was sold out.

Why the Enthusiasm

Now, how do you account for this? Before the war Lamond, who has lived abroad for many years, used to visit us at intervals and always met with a good success, while his worth as an outstanding player of Beethoven was fully recognized; it was Beethoven, not the playing of him, that at one time began to fail to attract. Then came the war, leaving us to take in each other's washing, so to speak. I mean, to hear only those pianists who were living among us. Some of these, Moisevitich, Mark Hambourg, and others, made uncommonly good during those years as before; but many folk assured me that they were pining for a change if only to test their standard of criticism. Well, they got the change in Lamond, and they went delightedly mad over him—and he a Scot, too! This is a strong point, I think, for it goes to knock a hole in the idea that our audiences love a foreigner just because he is a foreigner. They went mad over Lamond, not because he might have been a Chocław, or anything else, but just because he is a truly great pianist, and they care not one jot or tittle for "nationality." I feel sure it is the same with music itself. There are critics here who ceaselessly rub in the idea that the British public loves the foreign for

its own sake, but I have always combated the idea because I do not believe it for one moment. Beecham some time ago answered one of these critics by being at the pains to find out just how much foreign music to English music was performed in England, as opposed to London, and he found that in England the proportion of native to foreign music publicly performed was, if my memory serves, about ninety per cent.

Few Great Singers

A point, apropos, is that these critics will never face the music; they have the obsession that it is the nationality that counts, not the goods. That is one reason—the deficiency of the goods—that we have so few really great singers nowadays. Not one per cent. of our singers has taken anything approaching the trouble that was taken in the old days to train, to study. In consequence, they come in a half baked condition on to the platform, are here today, gone tomorrow. It is the same with our instrumentalists, although, of course, there are many honorable exceptions. All this the greater and wiser public realizes pretty soon, but the singer or instrumentalist rarely, so he or she puts the blame on the public. You can't take in all the public all the time, and in due course the whole public finds out any possible bluff. For the past four years we have had much fine piano playing here, but we have had nothing outstanding as Lamond's is outstanding. What more natural, then, that when the truly great comes forward again the outstanding qualities should find a ready and even greedy public eagerly awaiting it? That, for what it is worth, is how I explain the amazing success, so richly deserved, of Frederic Lamond.

New Delius Works

Another native of these isles whose star is very much in the ascendant just now is Frederic Delius. Delius, like Lamond, has lived long abroad, in a heavenly spot at Grez, near the forest of Fontainebleau. Abroad, too, he has long enjoyed a great reputation as composer, and from time to time an odd composition or two from his pen has come to be heard in London. But recently Delius came to dwell for a time in London. Thenceforward, more and even more of his compositions found a place on concert programs. The other day Albert Sammons played his new violin concerto magnificently at a Philharmonic concert under the direction of a new native conductor, Adrian Boult. A revised version of a string quartet was also played by the London String Quartet; quite soon the sisters Harrison are to produce a new double concerto by him for cello and violin, and he told me himself not long ago that he had the full score of a "Pagan Requiem" and several other large scores in his portmanteau. Now Delius' music is not music for everybody. He is absolutely uncompromising in his refusal to yield one pennyweight to "popular" taste. What he has to say he says in his own quiet way, looking neither to the right hand nor to the left. You may take it or leave it, is Delius' attitude. He is quietly confident and absolutely nonchalant in this respect.

Knows What It Wants

It would be too much to say that the public have taken Delius to their bosom, but there is no doubt whatever that he has a large and always increasing following. Why, then, do these two natives of these isles, the one from Glasgow, Lamond, the other, Delius, from Bradford, both

long resident abroad, find themselves more or less idolized when they do return home? I am firmly convinced that herein lies another feather in the public cap (if I may be forgiven the mixed metaphor). The public, much maligned by the unlearned and ignorant, cares not a snap for the pundits, but quietly goes its own sweet way, fully recognizing the real truth when it comes along. And this real truth it has found in Lamond, the pianist, and Delius, the composer. Here are musicians native of the land of fog who come before their compatriots fully equipped, having nothing empirical in their baggage. The public knows full well that in either case they will have nothing tentative to endure. They may dislike Lamond's Chopin, or Delius' "Paris," and say that Charpentier said all that there was to say about Paris. But they know for a fact, as the saying goes, that whether they like this or dislike that, they will not be fooled, nor trifled with. What is offered to them has in it the elements of a greatness that the experimentalists, the empiricists, lack in their efforts. And this is precisely what the greater public finds out for itself. You cannot bluff the whole of it all the time. So, unless the musician of today is prepared to go right through the mill, to study for years and not merely for weeks, is ready to do more than "merely walk through my room," as old Julius Stockhausen once said to me of certain singers who took a few lessons from him merely to advertise themselves as his pupils, they must deservedly go to the wall. The public has no use for them. And it is the public which finally decides the destiny of public people.

ROBIN H. LEGGE.

MUSIC FOR THE PEOPLE

By CHARLES D. ISAACSON

(Continued from last week.)

Big Artists Realize Responsibility

Think of Richard Buhlig keeping his promise to play an hour after he had received a telegram that his father had died! Think of Florence Otis coughing in the artists' room and singing! Think of Olga Samaroff fainting on the stage, and returning a little later from the artists' room to finish a trying program! Think of the late Israel Joseph refusing a paid appearance because it was too late to get a substitute for the Globe concert! Think of Paul Althouse filling in one of these concerts and rushing off on a special trip West immediately afterward! Think of Emily Gresser limping on the stage with a sprained ankle! Think of Vernon Stiles coming after fatiguing rehearsals without a bite of dinner! With such spirit you can see how trivial and petty have been the incidents of irresponsibility.

Many Strange Candidates Seek Public Favor

I can tell you that many times I have encountered some strange candidates for public favor—women who have more money than voice; violinists who should be carpenters; singers whose standard of taste is the gushy ballad; mimics of Paderewski who have all his gestures and none of his art; mothers of child prodigies who give promise of blossoming fine cooks; teachers seeking to find hearings for their favorite pupils. Whenever I encounter the musicians who seem unfit for public performance, or who ought in all fairness to be discouraged from ideas of a promising career, I tell the truth as I see it, of course as delicately as possible. I see no greater tragedy than young aspirants for great fame who have no ability and are spending hard earned money, often making the greatest material sacrifices, on the rosy tinted promises of mercenary teachers. I never discourage their love of music, but I try to paint in all its blackness the hard and weary path of the would-be Galli-Curci or Heifetz, and set them to serious thinking of the inadvisability of such a career.

[On account of lack of space part of this article has been necessarily omitted. It will appear in the next issue of the Musical Courier.—Editor's Note.]

HAROLD MORRIS

Composer-Pianist

Tone Poem for Orchestra, Played by

Cincinnati Orchestra, Eugene Ysaye, Conductor, November 29 and 30, 1918

—AND—

New York Philharmonic Orchestra, Josef Stransky, Conductor, March 6 and 7, 1919

It is full of passionate strivings and is scored in the warmly colored style dear to the younger men. Dissonances abound; they are harmless. Mr. Morris has talent, has science.—James G. Huncher, *New York Times*.

Mr. Morris succeeded in translating "tumultuous waves of leaves and flowers" into the language of the orchestra, with which he is thoroughly familiar. The composer has shown much ingenuity and there is a modernity which is neither Debussy nor Stravinsky and encourages bright hopes for the future.—Henry T. Pinch, *New York Evening Post*.

He has employed only one theme which is voiced at first by the woodwind. With this subject he has built up his symphonic edifice with considerable skill.—Max Smith, *New York American*.

Mr. Morris' idiom of orchestral expression is not without grace and individuality in structural and harmonic development. In response to general applause the composer, a tall, slight and talented looking youth, bowed his acknowledgments from the stage.—Reginald de Koven, *New York Herald*.

The success of his orchestral debut seems to establish his significance as one of the coming creators of American music. His tone poem is sincere and suggestive of a thoroughness of preparation which is not entirely characteristic of our younger composers.—Katherine Lane, *New York Evening Mail*.

The chief idea was that of the likeness of the stream of life in the veins of the poet and the world. This gave the composer much latitude—he rested on one fundamental theme, which he treated with numerous devices of tonality and orchestration. The composition showed skill in workmanship.—*New York Sun*.

PHILHARMONIC GIVES PLEASING PROGRAM, INCLUDING TONE POEM BY HAROLD MORRIS. Based on passages from Rabindranath Tagore, the composition starts with genuine beauty and technical skill.—*New York World*.

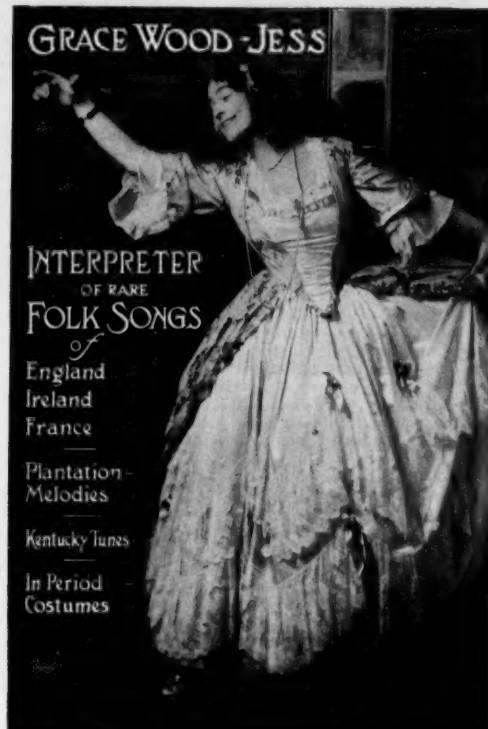
It was an interesting and happily contrasted program, another example of Joseph Stransky's genius in program making, and even without Hofmann and the concerto would have been a memorable symphony evening. Harold Morris' "Poem," a manuscript performance and the first time in New

York, proved an interesting event of the concert. It has considerable originality and a sort of massive elegance both in form and color.—John Kafery, *New York Morning Telegraph*.

Mr. Morris makes his tone poem entirely of one theme, which, by means of an almost syncope, mounts to a frenzy of dance and then shatters down into fragments. It is urbanely made music and modern and Mr. Morris, being of valiant age and good appearance, will make more music, it is to be hoped, and come out before the audience and bow as many times as last night's audience made him do.—*New York Evening Sun*.

The poet's idea is reflected by the composer in an ingenious manner. Morris gives evidence of a thorough knowledge of the orchestra and its effective use, and handles the instruments with a keen understanding of their relative values. It is a work of earnestness. The composer was called forth to acknowledge the plaudits of the audience.—J. Herman Thuman, *Cincinnati Enquirer*.

Mr. Morris, whose work was inspired by verses from Tagore's "Gitanjali," displayed much orchestral resource and a well defined gift of thematic invention. He was repeatedly called to the platform.—*Cincinnati Commercial Tribune*.



GRACE WOOD-JESS

INTERPRETER
OF RARE
FOLK SONGS

England
Ireland
France

Plantation
Melodies

Kentucky Tunes

In Period
Costumes

Amy Ellerman Pleased in Recital

On Friday evening, February 21, at the Edison Shop, New York, Amy Ellerman, contralto, assisted by Jacques Glockner, cellist, and Edith Griffing, pianist, gave an interesting recital before a good sized audience. In the fifth group the singer consented to sing in comparison with her latest Edison re-creation for the purpose of proving that there is no difference between her living voice and the re-created voice. The program follows: Aria, "Adieu forets," "Jeanne d'Arc," (Tschaiakowsky), "A Memory" (A. Goring Thomas), "The Muleteer" (Francisco Di Nogeno) and "Salut d'Amour" (Elgar), Jacques Glockner; "Lullaby" (Cyril Scott), "Vanity Fair" (Clutsam), "Time's Garden" (A. Goring Thomas), "La Zingara" (Donizetti), and "Land o' the Leal" Nairne.

Andres Gives Reception to American Composers

On Tuesday evening, March 11, Mrs. Alice Parker Andres gave a reception to two American composers, John Adams Hugo and Joseph Carl Breil, the writers of "The Temple Dancer" and "The Legend," respectively. Her apartment in the Nevada, at Broadway and Seventieth street, although a large one for New York, was taxed to the limit, for over two hundred prominent artists and society people of the metropolis were among the guests, a few of whom were Mrs. Nelle Richmond Eberhardt, librettist of "Shanewis"; Jacques Byrne, librettist of "The Legend"; Hallett Gilberite, composer; Nevada Hesse, playwright; Constance Balfour, Regina Viccarino, Albert Parr, Mme. Buckhout and many others whose names are equally familiar.

Grace Wood Jess—a Delightful

Interpreter of Folksongs

"Listen carefully to folksongs. They are a storehouse of most beautiful melody, and unfold to the mind the inner character of the different peoples."—Robert Schumann.

When beginning her career, Grace Wood Jess felt that conventional concert work was not her metier, that she did not have an operatic voice and yet she felt a desire to express herself more forcibly through singing. She was, therefore, led to select a happy form of art which combines both concert and operatic work, and, perhaps, goes deeper than either. To sing folksongs, quaint, lovely, heart touching, soul reaching melodies; to tell of their origin, their history in a speaking voice of such exquisite modulation that it is music itself, and to accentuate them with characteristic pose and gesture requires very special gifts and training. These things she longed to do.

Miss Jess has authority for her songs of the South, having learned them from her Southern mother and grandmother—as folksongs are really learned. The French songs which she gives so delightfully, she studied with Yvette Guilbert. Exquisite and satisfying as Miss Jess' singing is much of the pleasure of her programs lies in the lovely picture she presents to the eye. In a silken gown which was once worn by Mrs. Lincoln, when she was mistress of the White House, the Southern songs have an appropriate setting, and the delicacy and fascination of the French songs are heightened by a costume which was copied from a painting of a French belle of 1700.

Beautiful, as well as talented, Grace Wood Jess has what is still more desirable—charm. She loves the quaint old songs and legends, which she interprets with such fine expression, and her enthusiasm is so contagious that one hangs upon her portrayals enraptured. She makes her songs live; they breathe a subtle perfume, and her art is, indeed, rare.

An enthusiastic club president, in speaking of a recent appearance of this delightful artist, said: "We had the largest audience of the year and everyone was captivated. Her program was the finest we have yet had." W.



Photo by Mishkin, N. Y.

JEROME UHL,

Formerly a portrait painter, studied under the famous French teacher, Jean W. Dubal, at Paris (who is still carrying on his work there), and sang throughout Italy in grand opera. Mr. Uhl's voice was formerly a basso, but after years of study it has become a rich baritone, and at present is claimed by many people to be one of the greatest in the country. Mr. Uhl's appearances in the States have been, in the most part, in the West, and his appearances have been successful everywhere, the Los Angeles papers in particular having acclaimed him "one of the greatest singers of the present day," his singing of "The Magic of Your Eyes" being a classic. Mr. Uhl also used in his repertoire "Dear Little Boy of Mine" and "Sweet Peggy O'Neil," all of them from the press of M. Witmark & Sons.

BERKSHIRE STRING QUARTET

NEW YORK:

They play uncommonly well and they gave a well selected and contrasted program.

New York Herald, January 15, 1919.

Their work was excellent in rhythm and in tonal beauty and nuances.

New York Tribune, January 15, 1919.

The Berkshire gentlemen played the Iarecki quartet with a thoroughly revealing understanding of its moods and with great beauty of balanced tone, finesse of delicate effect and a vigor always musical.

New York Evening Journal, January 15, 1919.

BOSTON:

The performance last night made an agreeable impression. There was adequate technique, a fine sense of proportion, euphony; added to these there was marked musical intelligence, also musical feeling.

Philip Hale in Boston Herald, February 5, 1919.

The gentlemen of the quartet gave it evidently of their best, playing with commendable skill and understanding as individuals and with a degree of ensemble highly praiseworthy.

Boston Globe, February 5, 1919.



Hugo Kortschak, First Violin; Jacques Gordon, Second Violin;
Clarence Evans, Viola; Emmeran Stoeber, Cello

PHILADELPHIA:

It is gratifying to feel that the quartet ideal is realized and that no member domineers. It will be a mistake if this quartet is not included in next season's schedule. It deserved the audience it had, the largest which has attended any of these concerts.

Philadelphia Public Ledger, February 17, 1919.

The musicians of the Berkshire organization play with much the same effectiveness of the Flonzaley Quartet. The ensemble was continuously even and beautiful in tone, and the program was well interpreted and admirably played throughout.

Philadelphia Record, February 17, 1919.

CHICAGO:

I doubt if ever another quartet with like aims came through so far in so brief a period.

Chicago Tribune, January 24, 1919.

In all that they did there was high ideal, comprehension and strength of purpose.

Chicago Post, January 24, 1919.

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SEASON 1919-20 NOW BOOKING

NEW YORK CITY CONCERTS OF THE PAST WEEK

MONDAY, MARCH 10

Richard Knotts, Baritone

On Monday evening, March 10, Richard Knotts, a baritone of ability, gave a recital of operatic arias, a group of French songs, four numbers by Russian composers, and selections in English by Elliott, Homer, Burleigh, Reddick and Gilbert, including the last mentioned composer's "The Devil's Love Song" and the first mentioned composer's "Spring's a Loveable Ladye." A number of historic interest was Korby's "Had a Horse," an old Hungarian folksong which dates its origin to the defeat of the Hungarian Army of 25,000 men, by 200,000 Turks, at Mohacs, on August 29, 1526. That Mr. Knotts has given the study of the cultivation of his voice careful attention, was very evident in each of his selections. The audience was enthusiastic.

TUESDAY, MARCH 11

Philadelphia Orchestra

Carnegie Hall saw a large audience for the final concert of the Philadelphia Orchestra series here this winter. The conductor, Leopold Stokowski, was feted by his hearers and the tribute was meant for his players as well. The Philadelphia Orchestra has played remarkably at its New York concerts, and has impressed critical listeners and given intense pleasure also to persons who merely like music without going deeply into its whys and wherefores.

The playing of the Mozart G minor symphony last week was a notable technical achievement and a fine piece of clear and stylistic musical reading. To conduct and perform this work so beautifully is not nearly as easy as it

me discourse," Bishop; "Plus de dépit," Gretry; "La Pavane," Bruneau; "Phidyle," Duparc; "Crepuscule," Massenet; "An Island Spinning Song," Old Irish; "I Know Where I'm Going," Old Irish; "Eastern Romance," Rimsky-Korsakoff; "By the Window," Tchaikowsky; "Three Cavaliers," Russian folksong; "Another Day," Watts; "Pierrot," Rybner; "The Dream," Horsman; and "Robin, Robin, Sing Me a Song," by Spross.

The young artist possesses a voice of much beauty. Her rendition of the many numbers showed sincerity and intelligence. Francis Moore accompanied sympathetically.

Flonzaley Quartet

The Flonzaley Quartet finished its annual New York season at Aeolian Hall on Tuesday evening, March 11, playing a program which included the Beethoven quartet, op. 59, No. 3; the Ravel quartet, and as novelties four "Fragments" by Rosario Scalerò, an Italian musician whose career was reviewed in a recent number of the MUSICAL COURIER. These fragments, as the name indicates, were short, well written pieces of no great significance, although agreeable to listen to and quite without that unpleasant straining for so called originality which too often nowadays results in nothing but cacophonous banality. Needless to say they were superbly done by the players. The adagio, with a persistent first violin figure about which ingenious harmonies were woven by the other instruments, seemed to please the public most.

Hearing the Flonzaleys play such a difficult work as the Ravel quartet, one is lost in admiration at the perfect technic and musicianship which conceals the difficulties; they are conquered as if mere nothings. And the Beethoven was the perfection of stylistic playing. The usual large audience greeted the players, and its enthusiasm left no doubt that renewed welcome awaits this favorite chamber music combination when it returns next year—with, by the way, Ugo Ara back as violinist in place of M. Bailly, who will go to the Berkshire Quartet.

was brought back to the stage many times in response to the insistent applause.

The Bizet suite also proved a very interesting orchestral number, but it was the second movement—the menuetto—that appealed most of all. The audience, which was made up of all classes of persons, seemed to appreciate this number more than one would believe, and at the close of the suite Conductor Stransky was brought back for his share of the evening's honors.

It might have been ten or even fifteen times that Frieda Hempel was obliged to return to the stage, so urgent was the demand of her hearers. The recalls were so many that the writer lost count, but finally, in order that the program might continue, she came back again and repeated the "Beautiful Blue Danube" waltz, with her own interesting variations. Her first number was the "Norma" aria—"Casta Diva"—by Bellini, and this, although an old favorite of hers, was delightfully rendered. It was her second number—the Strauss waltz—which captivated the audience, however. Possibly because it was a familiar number, all took a greater interest in it, but there can be no doubt but that it was the celebrated soprano's voice that fairly held the huge throng spellbound. She sang it beautifully, and had the management and artist both only consented, the enthusiastic audience would have heard it still another time.

The concert closed with Herbert's "American Fantasy," which, patriotic as it is, was most uplifting. It was amusing to see so many heads moving back and forth to the strains of "Swanee River." "The Star Spangled Banner," which closed this number, brought all to their feet and made a fitting conclusion to an evening of pleasure long to be remembered by all who attended. The Evening Mail is to be congratulated for the splendid programs as well as management of these concerts, which are a credit to New York City and to those behind the Save-a-Home Fund.

THURSDAY, MARCH 13

Second Peace Celebration Concert

The second concert of the joint peace celebration of the Oratorio Society and Symphony Society of New York,

A NEW AMERICAN MELODY BALLAD

"WHEN YOU LOOK
IN THE
HEART OF A ROSE"

By MARIAN GILLESPIE and FLORENCE METHVEN

Published in Keys of C—E♭—F

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Humanitarian League Concert

The Humanitarian concert heard at Carnegie Hall, Tuesday evening, March 11, was the first given under the society's new name of The Humanitarian League. The speaker of the evening, Count Ilya Tolstoy, gave a very interesting and instructive address on "The Tragedy of Russia," after which Margaret Tilly, an accomplished pianist, very capably substituted for Eugenie Zanco De Primo and Zanco De Primo, who were unable to be present. She played a Chopin group consisting of the Revolutionary etude, berceuse, and C sharp minor scherzo, also an etude by Saint-Saens. Miss Tilly's playing showed a splendid technical equipment and interpretation. Appreciation of her ability was acknowledged by the large audience in its generous applause. Hans Kronold, cellist, also delighted with his numbers which were well rendered with much beauty of tone. They included Romance, Wieniawski; "Souvenir," Drla; Hungarian rhapsodie, Popper, with Schubert's "Ave Maria" for an encore. It was announced that next season the League will give a series of fifty-four concerts in various parts of the city instead of entirely at Carnegie Hall as in the past.

WEDNESDAY, MARCH 12

Save a Home Fund Concert

The huge throng that crowded Carnegie Hall Wednesday evening, March 12, not only filling every seat and the boxes but also all available standing room, had many reasons for its long and continued applause. It was undoubtedly the best of the Evening Mail concerts given this season, and the principal features which made it so were, first of all, the singing of Frieda Hempel, who, although not in the best of voice, fairly took her hearers off their feet with her numbers; the playing of Leo Ornstein in the MacDowell D minor concerto; the second movement of the Bizet "L'Arlesienne" suite, and last, but not least, the stirring and patriotic "American Fantasy," by Victor Herbert, played by the Philharmonic Orchestra, Josef Stransky, conductor.

The program opened with the Brahms D major symphony, the four movements of which were given a most creditable reading by Mr. Stransky and his orchestra, which, although smaller than usual, performed the work very satisfactorily. After this came Leo Ornstein, and the audience welcomed him with loud applause. Somehow or other Conductor Stransky and the pianist added many new phases to this work and there were not a few persons present who realized for the first time that this concerto possesses a great deal of beauty heretofore skipped by unnoticed—the soloist

Walter Damrosch, director, took place at Carnegie Hall on Thursday afternoon, March 13, the concert being repeated at the same hall on Saturday evening, March 15. The concert began with the singing of "America," by chorus and audience, after which Mr. Damrosch's "Peace Hymn of the Republic" was repeated from the first concert. Then came the Benedictus from Beethoven's "Solemn Mass," and after that the ninth symphony, a work which—notwithstanding that the German people have been taught to believe it is the most majestic monument in music and have attempted to make the rest of the world take it at their value—is one of the least important, least interesting and least worthy of Beethoven's greater compositions, nor did it sound inspiring on Thursday afternoon. The performance of the first three movements, for orchestra, was dull and uninspiring and neither soloists nor chorus could cope any more successfully with the absolutely unsingable parts of the choral movement than is usually the case, although they did their best. The thing is flatly impossible. The most agreeable part of the concert was the Benedictus. There are many lovely passages in it and it was excellently done.

The four soloists of the afternoon were Florence Hinkle, Emma Roberts, Reed Miller and Arthur Middleton. Their names alone are a sufficient guarantee of the excellence with which the solo parts were done, although, as already stated, they were no more able than any predecessors have been to make Beethoven's impossible parts sound any more grateful, vocally, than they really are. There was a large audience which applauded good and bad indiscriminately.

New York Philharmonic:

Guiomar Novaes, Pianist

That technically and musically well equipped pianist, Guiomar Novaes, was the soloist at the Thursday evening, March 13, and the Friday afternoon, March 14, Carnegie Hall concerts of the Philharmonic Orchestra. She played the Grieg concerto with sparkling brilliancy, beautiful tone and inspiring rhythmic feeling. The cadenza was an especially artistic piece of work. Miss Novaes' art never has pleased New Yorkers more than on this occasion, and she was recalled many times by the very large audiences at the two concerts.

Sinding's D major symphony, No. 2, was the novelty on the two programs, this being the first time the Norwegian composer's work had been heard in New York. It was originally given in Berlin in 1907 under the baton of Weingartner. The symphony is replete with melody, there is plenty of emotional appeal, and the entire composition is extremely well constructed. It is many moments strongly

sounds. The program opened with the Bach concerto in D, for piano, flute, violin, and orchestra. Harold Bauer, Jacques Thibaud, and Andre Maguarré were the soloists, and they were ideal interpreters of the sweet and dignified old music. The conductor contributed finely conceived and finically executed support. The Chausson concerto for violin, piano, and strings was another notable presentation and resulted in an ovation for the participants. Chausson's music has solid body and a lofty spirit, even if the composer is prolix at times. The "Tristan" prelude and "Love Death" wound up poetically and passionately an afternoon of wonderfully inspiring music making.

Adele Parkhurst, Soprano

Adele Parkhurst, a young American soprano, made her New York debut in a recital at Aeolian Hall, on Tuesday afternoon, March 11, in a program which contained "Song of Praise," Graun; "Deh piu a me non v'ascondete," Bononcini; "Nel cor piu non mi sento," Paisiello; "Bid

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reminiscent of Wagner. Under the efficient direction of Josef Stransky, the orchestra gave a most creditable interpretation of the work, some especially fine cello playing being noted in the andante. Other orchestral numbers on the program consisted of Dvorák's "Slavic" rhapsody in G minor, and the always popular Liszt "Les Preludes."

FRIDAY, MARCH 14

Arthur Loesser, Pianist

Arthur Loesser, the young American pianist, gave his second recital this season in Aeolian Hall, New York, on Friday evening March 14, which again was attended by a very large and critical audience. Mr. Loesser, who created so excellent an impression at his first concert this season in Aeolian Hall on January 9, materially strengthened his position in the musical world on this occasion by his finished pianism. His sincerity of purpose is evident in everything he does. Not the minutest detail escapes his vigilance, and in consequence his playing is full of color and poetry.

His performance was marked by thorough musicianship, deep feeling and individuality. He is an artist whose work is appealing as well as satisfying to the most critical. His interesting program contained melodies from "Alceste," Gluck-Saint-Saens; Brahms' "Intermezzo," op. 117, No. 2; "Capriccio," B minor; "Rhapsodie," E flat major, and sonata, op. 1, C major; Chopin's mazurkas in B flat minor, and F sharp minor, and ballade in A flat; valse in D by Stojowski, gavotte in A flat minor, Sgambati; allegro appassionato, Saint-Saens, and a paraphrase on "Artist Life" waltz by Strauss-Godowsky. In addition to this he gave five encores.

SATURDAY, MARCH 15

Philharmonic Society of New York

The second "Evening of Light Music" by the Philharmonic Society of New York, Josef Stransky, conductor, was held in the grand ballroom of the Hotel Waldorf-Astoria, New York, on Saturday evening, March 15, before an unusually large audience, mainly consisting of

thousand. Ten numbers were given, making a program of diversified interest, which was appreciated to the fullest extent. The Tchaikowsky "Nutcracker" suite was particularly enjoyable, as the effective tonal combinations in the various dance movements were displayed in a genuinely artistic manner. Other numbers were the march from "Aida," "In Spring," Goldmark; "Music of the Spheres," Rubinstein; "Polonaise," Beethoven; "The Wheel of Omphale," Saint-Saens; "Hungarian Dances," Brahms; "The Star Spangled Banner," "The Sea and Sinbad's Ship," Rimsky-Korsakoff; "American Fantasie," Herbert, and "The Ride of the Valkyries," Wagner.

The magnificent foyer of the museum is an aesthetic place in which to listen to such excellent music and there is much of inspiration in these concerts which are so ably conducted by David Mannes.

Rubinstein Club

A very enjoyable program was presented at the Rubinstein Club's concert at the Waldorf-Astoria on Saturday afternoon, March 15. Besides Marguerite Fontrese, mezzo-soprano, and Ernest Davis, tenor, Major La Monte, of Base Hospital No. 3, appeared on the program and made an interesting address.

Miss Fontrese, who possesses a voice of lovely quality, was heard to particular advantage in the "Lucrezia Borgia" aria and in two groups which included songs by Forsyth, Henschel, Burleigh, Cadman, Rachmaninoff and Vanderpool. The latter's "Values" was the most successful number of the first group and was warmly received. As one of her encores Miss Fontrese sang "The Greatest Mother of Them All," attired in her Red Cross costume.

Mr. Davis rendered a recitative and aria from Handel's "Acis and Galatea" very artistically, and followed later with a group of songs, among which were "Ah, Love But a Day," Protheroe; "I Came With a Song," La Forge, and "The Trumpeter," Dix. As a final contribution he was heard in the "Celeste Aida," which he sang exceedingly well, demonstrating that his is an operatic voice and a fine one at that! As an encore he gave another operatic aria from "Rigoletto."

Mrs. Chapman entertained the various club presidents

Procession," Franck; "The Soldier," Schumann; "Love's Secret," Bantock; "Were I a Prince Egyptian," Chadwick; "The Bard of Armagh," arranged by Hughes; "Molly Brannigan," arranged by Stanford; "The Fanal Grove," arranged by Hughes; "The Irish Emigrant," arranged by Barker; recitative, "Oh, Fill the Cup"; air, "Ah, Moon of My Delight," Lehmann. Then there were the usual favorites as encores, included among which were "Mother Machree," "Roses of Picardy," "I Love You," "Mother of Mine" and "Dear Old Pal."

Donald McBeath, his excellent assisting violinist, played the first movement from the seventh concerto of de Beriat, romance by Wilhelm and "Two Hornpipes," Ravenscroft-Moffat.

Edwin Schneider, at the piano, provided admirable accompaniments.

Symphony Society: Hulda Lashanska, Soloist

Its last concert of the season was given last Sunday afternoon by the Symphony Society of New York, at Aeolian Hall, when Hulda Lashanska was the soloist in Mozart and Tchaikowsky ("Eugen Onegin") arias. Walter Damrosch and his forces played Schubert's ever appealing "Unfinished" symphony, some music from Mr. Damrosch's "Iphigenia" and "Medea" incidental scores, Liszt's "Les Preludes," and the prelude and finale from "Tristan and Isolde." The performances were spirited, stylistic, excellently performed, and, of course, thoroughly enjoyed and much applauded.

Mme. Lashanska's pleasing personality, fresh voice, interpretative command, and resourceful delivery, served to win her auditors completely and they left no doubt of their enthusiasm of this young artist who has made a place for herself here so quickly and so deservedly among the best of our concert singers. She is advancing rapidly to the very head of her profession.

Society of the Friends of Music

At the concert given by the Society of the Friends of Music on Sunday afternoon in the grand ballroom of the

AN OPEN LETTER TO ANNA FITZIU OF THE CHICAGO OPERA ASSOCIATION

Dear Miss Fitziu:-

You have had generally acknowledged success in your operatic appearances and the demands that are made upon you for concert work show that the American audiences recognize your high rank as a concert singer. Your programs always are interesting and I am sure that if you include in them more American melody ballads, they will become doubly so. I want to call your attention especially to that beautiful song "When You Look in the Heart of a Rose." American audiences will appreciate your singing this poetical and appealing piece of music.

With kind regards to your manager, R. E. Johnston,

Yours for melody ballads,

Leatist.

members of the society and their friends, who enjoyed a very pleasant evening.

The program contained only such numbers which would take the audience away from the seriousness of the usual Philharmonic offerings. To hear this fine orchestra under the able guidance of Josef Stransky play "Mignon" overture, Thomas; "Angelus," Hadley; prelude and entr'acts from "Carmen," Bizet; "Novelette," Mana-Zucca; "Mala-guena," Moszkowski; intermezzo from "Le Deluge," Saint-Saens (with incidental violin solo played by Concertmaster Alfred Megerlin); ballet music, "Feramors," Rubinstein; entr'act from "Charlotte Corday," Benoit; Liadoff's "Music Box" and waltz, "Les Sirenes," Waldteufel, is indeed a rare treat and worthy of frequent repetitions.

Mr. Stransky and his excellent orchestra were in splendid form, rendering the respective numbers with fire and enthusiasm, and apparently enjoying the performance as much as did the delighted audience. The outstanding numbers by American composers were Hadley's symphonic picture, "Angelus," and Mana-Zucca's fascinating "Novelette." Mr. Hadley was obliged to acknowledge the applause and appreciation of his work by bowing repeatedly.

Maurice Dambois, Cellist

The renowned Belgian cellist, Maurice Dambois, gave a recital in Aeolian Hall, New York, on Saturday afternoon, March 15, which was attended by a large and fashionable audience. This was Mr. Dambois' first New York appearance since his successful Western concert tour, which naturally called forth a very welcome greeting as the artist entered upon the stage.

Mr. Dambois, who at all times pleases his audiences, made another strong appeal by his highly artistic and finished performance, playing with that sincerity, warmth and musicianship which have always characterized his work. His program contained concerto No. 2, Victor Herbert; "Meditation," Eugen Ysaye; "Serenade du Matin," Gruenberg; "Passepied," Delibes-Gruenberg; "Papillons," Popper; "Adagio," Handel; "Berceuse," Schubert; "Air and Variations," Haydn; "Mélodie," Fauré; "En Bateau," Debussy; and "Caprice Russe," Maurice Dambois. From the opening number to the end of his interesting program Mr. Dambois held the audience under his spell. He was ably accompanied by L. T. Gruenberg.

Mannes Orchestral Concert

The second Mannes orchestral concert of the second series, which took place at the Metropolitan Museum of Art, Saturday evening, March 15, was attended by a large assemblage of music lovers, the number having grown from a few hundred present at the first concert to several

upon this occasion and the pleasure of the afternoon was greatly heightened by her charming and spontaneous manner in presiding.

SUNDAY, MARCH 16

David Bispham, Baritone

One of the most notable events of this season was the recital of songs by American composers, given by David Bispham, at the Brooklyn Academy of Music, Sunday afternoon, March 16. The hearty reception accorded him was a tribute to his art, for, as an interpreter of songs in English he ranks among the foremost, as he also does in his splendid diction. Six of the composers represented on the program were present and accompanied their own works. They were Henry Hadley, R. Huntington Woodman, Oley Speakes, Harvey Worthington Loomis, Arthur Bergh, and Henry Holden Huss.

The first program number was the "Prologue," from the music drama, "The Atonement of Pan" (Hadley), written for Mr. Bispham and first performed by him in the red wood forest of California. "In San Nazaro" (Woodman), also dedicated to Mr. Bispham, was followed by "Danny Deever" (Damrosch), beautifully sung; "Banjo Song" (Homer), and "When the Boys Come Home" (Speakes), all beautifully sung. "Life" and "On the Road to Mandalay," also by Speakes, were the encores. Longfellow's "Sandalphon" was exquisitely recited to the music of Loomis. Bergh's setting of "The Congo," a vocal fantasy about the negro race, written in three parts—"Their Basic Savagery," "Their Irrepressible High Spirits," and "The Hope of Their Religion"—was a most unique number. This was also written especially for Mr. Bispham. "In Flanders Fields" (Spross), "Pirate Song" (Gilbert), "By the Waters of Minnetonka" (Lieurance), "Song of the Sweep" (Shelley), and "The Seven Ages of Man," written for Mr. Bispham by Huss, closed the extraordinarily interesting program.

John McCormack, Tenor

John McCormack was heard in his second recital of the season at the New York Hippodrome on Sunday evening, March 16—the eve of St. Patrick's Day. The event was a repetition of the previous recitals—a capacity house, numerous encores, great enthusiasm and the singer's display of fine vocalism. Therefore no detailed account is necessary to impress the MUSICAL COURIER readers with the McCormack success.

His program was as follows: Recitative, "Deeper and Deeper Still"; air, "Waft Her, Angels," Handel; "La

Hotel Ritz-Carlton, New York, a selected chorus from the Metropolitan Opera Company, conducted by Giulio Setti, rendered a program made up of music of the fifteenth and sixteenth centuries, comprising "Missa Brevis," Palestrina; "Ave Maria," Josquin de Pres; "O quam gloriosum," J. L. da Vittoria; "Miserere mei Deus," Orlando di Lasso; "Regina Coeli," Aichinger; "Bonjour mon Coeur," di Lasso; Clement Janquin's "Ce mois de May" and "Au joly jeu du pousse-avant," and Claude Le Jenne's "Voicy du gay Printems," "Chanson mesurées à l'antique," "Reveyr venir du Printems," "La bel'Aronde," "Ce n'est que fiel, ce n'est qu'amour," as well as "Francine Rozine."

Ernest Bloch being unable to appear, owing to illness, Giulio Setti, chorusmaster of the Metropolitan Opera Company, who had trained the singers in the various numbers, conducted. The concert opened with Palestrina's beautiful "Missa Brevis," which was particularly well rendered, and proved to be the most important work produced.

The chorus under Mr. Setti's guidance was precise at all times, but often sang too loud, which was perhaps due to acoustic defects. A very large and representative audience attended.

Philharmonic Society: Mischa Elman, Violinist

Mischa Elman and the Philharmonic Society, Josef Stransky conductor, on Sunday drew one of the largest and most enthusiastic audiences noted at Carnegie Hall this season. Many, it is true, were especially interested in the orchestral numbers, judging from their applause, but there was no small number who attended purposely to hear the noted violinist play the Tchaikowsky D major concerto which Elman has made one of his favorite numbers.

The program opened with the Berlioz overture, "The Roman Carnival," op. 9, which Mr. Stransky and his men played exceedingly well. The late arrival of a large part of the audience detracted considerably from the enjoyment this selection would have given. However, the thunderous applause which followed was demonstration enough that the early arrivals appreciated this tremendous work and its fine rendition.

Elman, as was to be expected, captivated his hearers as soon as he finished the first movement of the concerto. It was in the second and third movements, however, that he was at his best, and, as difficult as this composition

(Continued on page 34.)



COLE'S "PIONEER (1818-1918)" OVERTURE NOVELTY OF CHICAGO SYMPHONY PROGRAM

Arthur Shattuck Demonstrates His Pianistic Art Afresh in Unhackneyed Program—"Open House" at the Bush Conservatory—Rachmaninoff Always Plays Rachmaninoff—Isaac Van Grove Is Kept Busy

Chicago, Ill., March 15, 1919.

It is some time since Rachmaninoff has been heard in Chicago and yet the name was sufficient to do the unusual—crowd Orchestra Hall from pit to dome, also the stage, for a piano recital, or, as this one of last Sunday afternoon was advertised, "concert of music for the pianoforte." Everything he played was Rachmaninoff, whether it was Mozart, Beethoven or Chopin; even the "Star Spangled Banner," with which he opened his program, was Rachmaninoff's own arrangement. It is Rachmaninoff's shrewd, magnetic personality which impresses his hearers with the fact that they are listening to a master at the piano. He has his own ideas of interpretation and while one may often hear more finished, more refined piano playing than Rachmaninoff's powerful mechanism, few pianists can electrify their listeners to fever heat and hold them enthralled throughout an entire program as he does. There is an element of subjectivity, a remarkable sense of rhythm, intellectualism and imposing individuality in everything he performs. Mozart's theme and variations in A major was the opening number, following which came a Beethoven sonata. Chopin's C sharp minor nocturne, E flat waltz and the C minor polonaise, Rachmaninoff's own preludes in G major and B flat major, and two transcriptions, made up his second group. After all, who knows better how the Rachmaninoff compositions should be played than Rachmaninoff himself? In these he was brilliant and so great was the audience's approval that he added his well known C sharp minor prelude as a reward. As a climax Rachmaninoff offered Liszt's old, worn Hungarian rhapsodie in a new guise, which was gigantic and stupendous in effect. Frantic applause greeted everything he did and at the close of the program excitement grew so intense that several encores were necessarily added to abate it.

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Riccardo Martin's Recital

Riccardo Martin gave a song recital at Kimball Hall on Sunday afternoon, March 9, under the direction of F. Wight Neumann. The tenor has a lovely voice and sang the excerpts from "Manon Lescaut," "Carmen" and "Pagliacci" with great fervor, creating much enthusiasm from his large audience. The group of songs in English was evidently not so interesting to the singer himself, for the songs were not given with the same regard for interpretation as the selections from the opera. With so beautiful an organ as Mr. Martin possesses, we hoped to hear more finished style in the songs. The accompaniments were artistically done by Isaac Van Grove, who gave two groups of solos, the first containing "Little Indian" and "Polonaise Americaine," by John Alden Carpenter. He was obliged to repeat the latter. At the close of the second group he gave for an encore a charming interpretation of Grieg's "Walzer." Mr. Martin was very generous with encores and his many friends in Chicago were delighted to welcome him here this season.

Arthur Shattuck an Individual Pianist

One of the most welcomed visiting artists here is Arthur Shattuck, whose Chicago appearances are too few to satisfy the numerous friends and admirers he counts in the Windy City. Kimball Hall held a large and discriminating audience on Tuesday evening, March 11, for Mr. Shattuck's annual recital. Always determined to leave the beaten path of recital programs to present his listeners with unfamiliar and seldom heard music, this artist's programs are generally of much interest and joy. However, in offering the monotonous Glazounoff prelude and fugue in D minor and the long, diffuse Tchaikowsky G major sonata, it would seem that Mr. Shattuck wandered perhaps too far in his search on this occasion. If these numbers proved uninteresting, the fault was not Arthur Shattuck's, for he put dignity, sincerity, intelligence and vigor into his interpretations of the ungrateful numbers. His elegant and refined style was apparent in the ballet music from Gluck's "Alceste," Saint-Saens' arrangement. Individuality is one of the chief features characterizing Mr. Shattuck's masterly renditions and in everything he does it stands out amid his many other admirable qualifications. Artistic skill is disclosed in the shading of his tone. His virile and straightforward style, his brilliant technical equipment and above all, his musical intellectuality, have achieved for him real distinction. Arthur Shattuck ranks high as an American pianist of first order. Brahms' second intermezzo revealed Shattuck's deep musical feeling and the same composer's waltz in A flat was played with so much charm by Mr. Shattuck that he might have repeated it, so insistent was the applause. Later he played Emerson Whithorne's "Rain," Poldini's concert study, Grieg's "Mystere" and Liszt's twelfth rhapsody. His was success distinct and unqualified and although his delighted listeners loudly called for more, he added no encores.

Hanna Butler to Sing in "Mount of Olives"

Hanna Butler has been chosen to sing the soprano role in the Beethoven oratorio, "Mount of Olives," when that work will be presented at Orchestra Hall on April 3, by the Swedish Society, under the direction of Edgar Nelson. Mrs. Butler, who was recently heard in a recital given for the Illinois Athletic Club in the ballroom of the Congress Hotel, scoring at that time a well deserved success, sang for a representative of the MUSICAL COURIER, the soprano aria in the "Mount of Olives" in such style as to presage well for the April date. A serious student, she has made great strides in her art in the last few years and the very enviable position she has long occupied in

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the educational field is now equalled by the place she has created for herself on the concert platform. The distinguished soprano counts only friends in Chicago and her legion of admirers are delighted to notice her everlasting vogue.

Sturkow-Ryder a Busy Pianist-Composer

Mme. Sturkow-Ryder gave a recital at Grand Forks, N. D., on Monday, March 10, for which the house was entirely sold out. The compositions of Mme. Sturkow-Ryder are finding great favor. Her "Pastoral" and "Sleighbells" were given by the Civic Music Association concert last Sunday and were performed again this week at the Mu Phi Epsilon concert. Jane English sang the "Pastoral" with flute and clarinet at the Cooper-Carleton concert last Sunday afternoon and Warren Proctor will sing "The Fairies Have Never a Penny to Spend" at his annual Chicago recital, March 25.

Levitzi Recital Postponed

The recital which Mischa Levitzi was to give on Sunday afternoon, March 16, has been cancelled due to the illness of the artist. The recital was arranged on short notice—in fact, since his appearance with the Chicago Symphony Orchestra as soloist last week.

Isaac Van Grove a Popular Pianist-Accompanist

Probably the busiest and most sought after pianist-accompanist of Chicago is Isaac Van Grove, whose services are greatly in demand by prominent artists. March has been an exceptionally busy month for this fine artist, as can be seen by the following list of dates: March 6, he accompanied Myrna Sharlow in concert in Toronto, Canada, and with the same artist March 7 at St. Thomas, Canada; March 9, Chicago, with Riccardo Martin, as pianist and accompanist; March 10 and 11, Canton, Ohio, with Carolina Lazzari; March 11 (afternoon), with Emma Roberts at Cleveland, Ohio; March 13, Milwaukee, with Florence Macbeth; March 15, Grand Rapids, Mich., with Carolina Lazzari; March 16, Aurora, Ill., with Harry Weisbach; March 17, Chicago, with Mary Jordan; March 18, Chicago, with Elizabeth Gutman; March 20, Chicago, with George Raseley, and on March 23, Chicago, with Solomon Golub.

Bush Conservatory "Open House"

Once a month the Bush Conservatory holds "open house" in its new, palatial quarters, which offers an informal gathering place for the local and visiting professionals of the city. On Friday of this week a large gathering enjoyed a delightful evening, combining social enjoyment with music. Louis Victor Saar, the prominent composer, was the guest of honor and the evening's musical program opened with three of his songs—"To One I Love," "My Love" and "The Voyager"—charmingly sung by Helen Daniels with the composer at the piano. So well liked were these that a repetition was given of the last one and composer and singer were enthusiastically applauded. Miss Daniels, the possessor of a well placed soprano voice of lovely quality, is a pupil of Louise Dotti, of the Bush Conservatory. Later, with Alexander Seibald, Mr. Saar played his own sonata for violin and piano, which was diligently done by both. The five songs by Richard Czerwonky, sung admirably by Charles W. Clark, once more proved exquisite additions to the song literature. "O Think of Me," "We Two," "A White Rose," "All My Tender Thoughts of You, Dear," and "Mary Darlint," all could have been repeated, so insistent were the delighted listeners. Playing the accompaniments, Mr. Czerwonky further revealed his versatility. He plays the piano remarkably well. It was a thoroughly enjoyable evening.

Eight advanced students of the piano, vocal and dramatic departments participated in a recital given Wednesday evening at the recital hall in the old Bush Conservatory.

Chicago Musical College Notes

Felix Borowski's "Elegie Symphonique," which has been performed already by the Chicago and Minneapolis Symphony Orchestra and by the Symphony Society of New York, was played by the Detroit Symphony Orchestra under the direction of Ossip Gabrilowitsch last Thursday evening and Saturday afternoon.

Mischa Levitzi, the pianist, was an interested listener at the concert given by the Chicago Musical College last Saturday morning.

Ruth Meyer, student in organ playing, gave the second of a series of monthly recitals at the Tabernacle Baptist Church, March 2, playing compositions of Bach, Wagner, and Batiste.

Anna Mistrofsky, student, was one of the soloists at a musicale given under the auspices of Progressive Zion Society at the South Side Hebrew Congregation, Thursday, March 13. She will also appear before the Republican Club on March 28.

The School of Opera of the Chicago Musical College presented performances of works by Verdi and Puccini last Saturday morning in Ziegfeld Theater. The following were offered: Second act of "Il Trovatore" and first and fourth acts of "La Bohème."

Orchestra Gives Twenty-first Concert

Alfven's E major, No. 3, was the symphony for the Chicago Symphony Orchestra's twenty-first pair of concerts. This show piece, which figures often in the orchestra's programs, is evidently one of Frederick Stock's favorites and it came through on this occasion as a thing of sheer beauty, the orchestra bringing out with fine effect the many bright melodies it contains. Admirable, too, was Conductor Stock's way with the Chabrier "Bourée Fantastique" and Berlioz's popular "Le Carnaval Romain" overture. After the intermission Stock relinquished

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his baton to Rosseter Cole, who conducted the first performance of his own overture entitled "Pioneer (1818-1918)." It is an effective number and the orchestra gave it with much enthusiasm under the conductor's bat.

As soloist Efreim Zimbalist used Mozart's A major violin concerto and although this thin number demands little from an artist, Zimbalist played it with the required style and art. It was regretted that he had not made a choice better calculated to display his ability. He was more effective in his own two Slavonic Dances, both of which proved exquisite numbers and won distinct success.

American Conservatory Notes

The Conservatory announces that two more members of the faculty, Harris R. Vail and Crawford Keigwin, have returned from the military service and are resuming their teaching at the Conservatory.

Louise Hattstaedt-Winter, soprano, of the American Conservatory, gave an excellent program at the new Sisson Hotel, on Sunday afternoon, March 16. This was an auspicious opening of the series of musicales to be held there.

Lillian Rutlin, a graduate of the American Conservatory, has accepted an engagement as teacher of voice at Central College, Conway, Ark.

Vivian Bard, a former pupil of Henriot Levy and graduate of the American Conservatory, has been engaged as head of the piano department at the State Normal School, Chadron, Nebraska.

The engagement of David Bispham as guest-teacher for the summer term at the American Conservatory is attracting much attention, judging from the number of inquiries received by the management.

Eleanor Eastlake, soprano, and Kathryn Kearnan, contralto, duetists and artist-pupils of Ragna Linne, who made a tour of the Pacific Coast, met with rare success in their many public appearances. JEANNETTE COX.

Elsa Fischer String Quartet at Berolzheimer Reception

The Elsa Fischer String Quartet, consisting of Elsa Fischer, first violin; Helen Reynolds, second violin; Lucie Neidhardt, viola, and Carolyn Neidhardt, cello, appeared at the reception tendered by the Alumni Association of the Guilman Organ School to Mr. and Mrs. Philip Berolzheimer at the Waldorf-Astoria Hotel, New York, on February 27, playing with their accustomed finish the quartet in D minor, Haydn; quartet in C minor, d'Ambrosio; "Music of the Spheres," Rubinstein, and "Scherzo," Ippolitoff-Iwanoff.

Caroline Cone-Baldwin Scores Success

On February 9, at the Sunday Evening Club, Caroline Cone-Baldwin, well known pianist, contributed the lion's share towards the success of the program. She rendered the Tchaikowsky concerto with two pianos, and also the César Franck quintet with members of the New York Symphony Orchestra. Her playing, always brilliant, has gained greatly in depth, and her masterly interpretation of the Tchaikowsky concerto called forth enthusiastic applause from the large and appreciative audience.

Levitzi to Play with Russian Symphony

Mischa Levitzi, the pianist, will be the soloist with the Russian Symphony Orchestra, Tuesday evening, March 25, at Carnegie Hall. Mr. Levitzi will play the Rubinstein concerto No. 5.

WHERE THEY ARE TO BE

Baker, Elsie—Fitchburg, Mass., May 9.
Bonnet, Joseph—El Paso, Tex., March 25.
Braslaw, Sophie—Troy, N. Y., April 24.
Breeskin, Elias—Kansas City, Mo., May 5; St. Paul, Minn., May 8; Chicago, Ill., May 11; Milwaukee, Wis., May 13; Canton, Ohio, May 15; Buffalo, N. Y., April 7; Nashville, Tenn., April 29.
De Segurula, Andres—Memphis, Tenn., May 12; Macon, Ga., May 14; Ann Arbor, Mich., May 17.
Ellerman, Amy—Youngstown, Ohio, March 30.

MUSIC FESTIVAL WEEK

May 4th to May 11th

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Fitzu, Anna—Columbus, Ohio, April 25; Memphis, Tenn., May 12; Macon, Ga., May 14; Ann Arbor, Mich., May 17; Keene, N. H., May 22; Cedar Rapids, Ia., May 26; Evanston, Ill., May 31.
Galli-Curci, Amelita—Wichita, Kan., April 12; Dallas, Tex., April 21.
Garrison, Mabel—Fitchburg, Mass., April 8.
Genovese, Nana—Stamford, Conn., April 27.
Gilbert, Emma—Halifax, N. S., April 28.
Hart, Charles—Halifax, N. S., April 28.
Heifetz, Jascha—Cleveland, Ohio, March 25; Toronto, Canada, March 27.
Hempel, Frieda—Greensboro, N. C., March 22; East Orange, N. J., March 25.
Heyward, Lillian—Wheeling, W. Va., March 29.

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Hinkle, Florence—Fitchburg, Mass., May 9; Evanston, Ill., May 30.
Janacopulos, Vera—Hartford, Conn., March 27.
Jordan, Mary—Brooklyn, N. Y., March 25.
Lashanska, Hulda—Waterbury, Conn., March 21.
Lazaro, Hipolito—Waterbury, Conn., March 21.
Lindquist, Albert—Fitchburg, Mass., May 9.
McCarthy, Helen—Stamford, Conn., April 13.
Masson, Greta—Boston, Mass., April 12.
Miller, Reed—Minneapolis, Minn., March 30; Winnipeg, Canada, April 5.
Morrissey, Marie—Fitchburg, Mass., May 8; Keene, N. H., May 23.
Murphy, Lambert—Fitchburg, Mass., May 9 and April 8.
Nadworney, Devora—Jersey City, N. J., April 18.
Patton, Fred—Halifax, N. S., April 28.
Scotti Grand Opera Company—Dallas, Tex., May 5 and 6.
Stapleton-Murray, Marie—Jersey City, N. J., April 18.
Stracciari, Riccardo—Columbus, Ohio, April 25.
Tollefsen Trio—Hamilton, N. Y., March 20.
Torpade, Greta—Boston, Mass., March 30.
Whitehill, Clarence—Waterbury, Conn., April 8.
Williams, Irene—Halifax, N. S., April 28.
Witherspoon, Herbert—Fitchburg, Mass., May 9.

Ten Year Old Violinist Plays Concerto

Dorothy Fisher, a ten year old violin pupil of Roscoe Schryock, was the attraction at the concert of chamber and orchestral music given under the auspices of the San Diego (Cal.) Symphony Orchestra, Inc., in San Diego on March 6. She played the entire Mendelssohn concerto for violin in E minor, and the critic on the San Diego Tribune was of the opinion that she rendered the composition brilliantly and that her display of technic was most remarkable. The remaining numbers played were: Finale from D minor string quartet, Schubert; Schubert's "The Bee," played by Pernicia Shepard, G. W. Marcks, Dorothy Fisher and Annie Solov, and Weber's "Euryanthe" overture. The concert was directed by B. Roscoe Schryock.

Sessions Has New Position

Archibald Sessions, who since coming to New York has been organist and choirmaster of the Episcopal Church at Jersey City Heights, has added to his professional work by accepting the position of organist and choirmaster of the Jewish Temple, "Agudath Jeshorim," on Eighty-sixth street, New York City. The cantor of the temple is A. Sukoenig, and Mr. Sessions' choir is made up of Elizabeth Durland, soprano; Elizabeth Jones, contralto; James Alderson, tenor, and Wilmot Goodwin, bass. It is hardly necessary to say that these two positions, together with his work as accompanist and coach, are keeping Mr. Sessions very busily occupied.

DICIE HOWELL

SOPRANO

The Charlotte, N. C., Observer, February 18th, 1919.

Miss Howell's audience was very large and spontaneous, for this artist has a beautiful voice, flexible and resonant, with fine enunciation. Her singing is characterized by ease and grace.

The Twin City Sentinel, Winston-Salem, N. C., February 3rd, 1919.

Miss Howell's voice possesses rare emotional qualities and her purity of tone, excellent breath control and the charm with which she sings has established this artist before many audiences.

Winston-Salem, N. C., Journal, February 3rd, 1919.

Miss Howell's appearance in Memorial Hall last evening was a re-engagement. With each visit to this city she shows more and more her beautiful voice. She sings with a beautiful tone rare emotional qualities and the confidence that springs only from consciousness of an art that is mastered.

Miss Howell's graceful manner and her entire lack of effort combine to make her all the more delightful.



NEW YORK DEBUT RECITAL
AEOLIAN HALL
NOVEMBER 5th, 1919

Opinions Referring to Southern Tour Just Completed

The Record, Rockhill, S. C., February 15th, 1919.

Miss Howell has a pure lyric soprano voice and her program given at Winthrop College last evening was delightful. It included songs of the classic period, a French group of modern English songs. Her interpretation of Haydn's "Gloria" and the brilliant "Alleluia," by Mozart, also the French group were warmly applauded.

APPEARANCE MARCH 12th WITH NEW HAVEN SYMPHONY ORCHESTRA
DR. HORATIO PARKER, Conductor

The New Haven Journal Courier, March 13th, 1919.

Miss Howell sang an aria from Gounod's "Queen of Sheba" with expression and dramatic skill, later "Depuis le jour," from Louise, an exacting aria which she made most effective. After several recalls Gounod's "Ave Maria" was sung with beauty and purity of tone refinement and depth of feeling. Miss Howell has a well trained voice together with an unaffected manner and attractive personality. She deserved the cordial reception which the audience gave her.

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JOHN HAND, NEW AMERICAN TENOR, SINGS "STAR OF GOLD" in Family Circles Where the "Highest Price" Has Been Paid

JOHAN HAND, New American Tenor, during his recent Western Tour made a use of his spare time, not accounted for by manager or box office. Realizing that in every community there is the broken circle, through the recent conflict, Mr. Hand made it his mission to seek out each family where time would permit, and sing for them songs of comfort and consolation.

First of all taking its place among the old time favorites, the song most enjoyed was "Star of Gold," by Mana-Zucca, with its story of patriotism and sacrifice. In fact this song proved such a favorite that Mr. Hand has arranged, through his Western Representative to present each household, in his home State, Utah, where the "supreme sacrifice" has been made, with an autographed copy.

The accompanying picture is of Mr. Hand and Mana-Zucca, composer of "Star of Gold," in Mr. Hand's studio on West End Ave., New York.



Photo by Underwood & Underwood.

JOHN HAND AND MANA-ZUCCA.

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, March 20

Rose and Otilie Sutro. Piano recital. Evening. Aeolian Hall.
Boston Symphony Orchestra. Evening. Carnegie Hall.
Reuben Davies. Piano recital. Afternoon. Aeolian Hall.

Friday, March 21

Mary Kent. Song recital. Afternoon. Aeolian Hall.
Aurelio Giorni. Piano recital. Evening. Aeolian Hall.
Boston Symphony Orchestra. Evening. Brooklyn Academy of Music.

Saturday, March 22

Boston Symphony Orchestra. Afternoon. Carnegie Hall.
Mannes Orchestral Concert. Evening. Metropolitan Museum of Art.
Manfred Malkin. Piano recital. Evening. Aeolian Hall.
Vera Janacopulos. Song recital. Afternoon. Aeolian Hall.
Beethoven Society Festival—Marcella Craft and Sascha Jacobsen, soloists. Evening. Carnegie Hall.

Sunday, March 23

Orchestral Society of New York—Vera Barstow, soloist. Afternoon. Aeolian Hall.
Josef Hofmann. Piano recital. Afternoon. Carnegie Hall.
Rudolf Bowers. Violin recital. Evening. Princess Theater.
MacDowell Club. Evening. 108 West Fifty-fifth street.
Marguerite Namara and Oliver Denton. Song and piano recital. Evening. Thirty-ninth Street Theater.
Efrem Zimbalist and Sophie Braslau. Violin and song recital. Evening. Brooklyn Academy of Music.

Monday, March 24

Greta Torpadie and Samuel Lifschey. Song and viola recital. Afternoon. Aeolian Hall.
Berkshire String Quartet. Evening. Aeolian Hall.

Tuesday, March 25

Russian Symphony Society of New York—Mischa Levitzki, soloist. Evening. Carnegie Hall.
Mary Garden Festival. Evening. Metropolitan Opera House.
Caroline Curtiss. Song recital. Afternoon. Aeolian Hall.

Hulda Lashanska. Song recital. Evening. Waldorf-Astoria.
Guiomar Novaes. Piano recital. Evening. Aeolian Hall.

Wednesday, March 26

Russian Symphony Society of New York. Afternoon. Aeolian Hall.
Humanitarian League Concert—Efrem Zimbalist, soloist. Evening. Carnegie Hall.
Louis Wins and Edouard Gendron. Violin and piano recital. Afternoon. Aeolian Hall.
Michael A. Mangos. Song recital. Evening. Waldorf-Astoria.

Thursday, March 27

Philharmonic Society of New York. Evening. Carnegie Hall.
Mildred Bryars. Song recital. Afternoon. Aeolian Hall.
Barbara Maurel. Song recital. Evening. Aeolian Hall.

Appelbaum Does Not Leave Humanitarians

To the Musical Courier:

I was dumbfounded to read the funeral notice of my having severed connections with the Humanitarians. In my speech at the recent banquet I distinctly stated that I would be still more active, that we would hold still many more meetings and that we hoped to do still better work, in spite of the fact that I am forced to go back to the business world. Will you give this as prominent space as you did the article under the heading "Appelbaum Leaves the Humanitarian Cult"? I never realized how dear the Cult is to me until I read your notice that I was leaving it, and to say that it shocked me is putting it mildly. We expect to give fifty-four concerts next season instead of eighteen.

May I, at the same time, express to you and your worthy publication our appreciation of the splendid co-operation given us in reviewing the concerts and even in pressing times being liberal with your space.

Most sincerely yours,

(Signed) MISHA APPELBAUM.

P. S.—I have absolutely no thought of leaving the Humanitarians, now or ever.

Rosa Raisa to Fill Concert Dates

Jules Daiber, manager of Rosa Raisa and Giacomo Dimini, announces the welcome news that Raisa has completely recovered from her recent operation for appendicitis and will be heard in joint recital in the cities of Chicago, Newark, Philadelphia and Boston prior to her departure for Mexico on April 6.

NEW YORK CITY CONCERTS OF THE PAST WEEK

(Continued on page 31.)

is, he played it with all the skill and finish of the great artist. His reception was notable and he was obliged to bow many times in appreciation. The last two numbers on the program were two of the three Debussy nocturnes—Nuages and Fetes—exquisite and beautifully played by the orchestra; it is to be regretted that the third of this group could not have been heard, although on account of the necessity for a women's chorus it was not possible. After this followed Goldmark's symphony, "A Rustic Wedding," each of the five movements of which was delightfully rendered.

MacDowell Club: Haig Gudenian and Howard Brockway, Soloists

A unique recital of Armenian, Serbian and Russian music was heard at the MacDowell Club, 108 West Fifty-fifth street, Sunday evening, March 16. The majority of numbers found on the program were composed by Haig Gudenian, an Armenian musician, who also appeared as violin soloist, playing "Oriental Fantasy," "Armenia" (folk melody), "Miserere," "Love Song," and "Cradle Song," which were his own works, also the Mozart sonata, No. 5. The originality of style evident in Mr. Gudenian's compositions makes them exceptionally effective, and he also plays very creditably. Obrad Djuran, tenor, sang a group of delightful folksongs in Serbian, and three numbers in Russian including, "Oh, Thou Billowy Harvest Field," Rachmaninoff; "Song of the Volga Boatmen" (folksong), and "My Native Land," Gretchaninoff. Two Armenian folk dances, "Lepo-Lele," and "The Wolf and the Lamb," also an "Armenian Wedding March," all of which were written by Gudenian-Brockway, were performed in a brilliant manner by Howard Brockway, pianist.

Canton, Ohio, to Hear Excellent Sextet

On March 21 and 22, at Canton, Ohio, Jules Daiber has booked a sextet, consisting of such well known artists as Forrest Lamont, Jessie Christian, James Goddard, Irene Pavloska, Desire Defrere and Warren Proctor. The accompanist on this occasion will be Cesare Sturani, assistant conductor of the Chicago Opera Association. The sextet will be heard in such operatic numbers as the sextet from "Lucia," quartet from "Rigoletto," "Faust" trio, etc.

To Entertain Wounded Soldiers

At the Musicians' Club, on March 27, an entertainment and dinner will be given by the members for twenty-five returned and wounded soldiers.

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LEVITZKI PLAYS TO HUGE AUDIENCE IN MONTREAL.

Concert and Operatic Festival Delights—Bourdon Plans Many Coming Attractions

Montreal, Can., March 3, 1919.

A concert and operatic festival was given by Christina Barker and Enzo Bozano, late of the Metropolitan Opera Company, New York, on February 27, at Windsor Hall, to a capacity filled house. They were assisted by Lillian Swadell, C. N. Marshall and others. Mrs. Barker has a lovely voice and made a distinct impression with her audience. Signor Bozano needs no introduction to Montreal audiences who seem to appreciate his work.

Levitzi's Recital

Louis H. Bourdon presented Mischa Levitzki in a piano recital Sunday afternoon at His Majesty's Theater. Levitzki was heard in Beethoven variations and Schumann's sonata in G minor. The andante of this sonata, however, made a distinctly unpleasant impression as Mr. Levitzki continually anticipated the right hand after the left. No doubt he intended so, with evident care, but the continuous anticipation of such given impressions is not in the class of his very excellent and pianistic musicianship. The last movement of the sonata was clever but lacking in individuality entirely. His Chopin numbers were given with remarkable pianistic execution and delicacy of rhythm and were so much appreciated that he had to repeat the etude in D flat in double sixths, and after the group, to keep on donating etudes as encores, all very exceptionally and well played. His Scriabin, Stojowski and Dohnanyi numbers completed the last group with the Liszt twelfth rhapsody which brought its own storm of applause and appreciation that the "La Campanella" and another rhapsody were added to the afternoon's brilliant conquest.

Bourdon's Coming Attractions

Louis H. Bourdon has announced the following attractions: March 9, Russian Symphony Orchestra; March 16, Josef Hofmann; March 4, Dubois String Quartet; later, De Gogorza and Toscha Seidel.

Stanley Gardner Gives Recital

Stanley Gardner, who is well known to Montreal audiences, appeared in his annual recital at the Ritz-Carlton, Wednesday, February 26. His program included Chaconne, Bach-Busoni; five old English harpsichord dances, Grainger; César Franck prelude, aria et final; Chopin barcarolle and polonaise, A flat, but he made a distinct impression in the "March of the Wooden Soldier," "The Punch and Judy Show," "The Hurdy-Gurdy Man," "The Old Musical Box," by Goossens, the well known modern English composer. In these Mr. Gardner had real spirit and taste, and much natural naivete; the piquancy of the "Musical Box" was most excellent. Bortkiewicz's gavotte caprice, and Liszt's "Love Dream" and tarantella, which are so seldom played, concluded the program. Mr. Gardner should play more often in Montreal.

A Portrait of Viola Cole Exhibited

A life size portrait of Viola Cole, the well known American pianist, was exhibited in her studio on her return to Montreal. This portrait, painted by the well known portrait painter, George Seidweck, of Chicago, is perhaps one of the best canvases he has done. It is to be exhibited at the Gallery later.

Notes

Albert Chamberland, who needs no introduction to Montreal audiences, will be first violinist at the third concert of the Dubois String Quartet, Tuesday, March 4, at Windsor Hall. On March 27 he will give a program for the Ladies' Morning Musical Club in Ottawa.

F. H. Blair and Albert Chamberland were heard at the Ladies' Morning Musical in the sonata lyrica, Huber. Great interest was evinced for the Russian Day at the club under the distinguished F. H. Blair's direction.

A Rowe pupil, Pasha Abel, was heard at the Baron Hirsch Institute, Sunday evening.

F. H. Rowe has been engaged to sing the "Elijah" in Ottawa.

Louis Faegin is bringing Ganz and Lazzari to Windsor Hall, March 26; Rosenblatt on April 8; Arthur Rubinstein on April 20, and stupendous rumors are afloat of further activities.

Ruth Pryce, a Camille Cature pupil and a charming violinist, played with Arthur Hackett in Gardner and Worcester, Mass. Miss Pryce has recently returned from playing for the Woman's Musical Club in Quebec City and at Ottawa. She received great applause so that Miss Pryce has a return engagement in Ottawa for a recital at the Russell Theater. Miss Pryce made a distinct impression at Windsor Hall on Thursday evening.

Viola Cole, the well known American pianist, has returned to Montreal and has reopened her studio in the Mount Pleasant apartments.

Mr. and Mrs. Huss Have Busy Season

Mr. and Mrs. Henry Holden Huss are having an unusually busy teaching season and are, in between whiles, doing a little concertizing. Besides their work at their Steinway Hall studio they were engaged in October to supervise the piano and vocal department of the Brewstead School at Bolton Landing-on-Lake George. Their contract calls for quarterly examinations of the pupils and two joint recitals. The first recital was in December and the second will be on March 22, when they will give a program devoted to Beethoven, Schumann, Grieg, some old Italian masters, and a number of Huss songs and piano pieces.

At the last meeting of the Huss Music Study Club at the Steinway studio, on March 1, the following interesting program was very artistically given by the students.

Beethoven, rondo in G, op. 51, No. 2, May Fenner; two Chopin etudes in A and G minor (Huss paraphrase), Charlotte Eaton; Schumann nocturne in F, Alfred Ferguson; Purcell's "Passing By," Caldera's "Sabben Crudele," Laura Yeo; Schumann's "Soaring," Margaret Edgar; Chopin nocturne in F sharp major, Huss' etude, "On the Lake," op. 26, Charlotte Eaton; MacDowell's "The Robin

Sings in the Apple Tree," Giordani's "Caro Mio Ben," Buononcini, "Per la Gloria," Georgette Buschmann; Raff, "La Fileuse," Hazel L. Wagner; Liszt, concert etude in D flat, Katherine Carmichael; Liszt, Rhapsody No. 6, Ruth Boyd. E. Payez had expected to play a Beethoven sonata, but was prevented by serious illness in her family. The Misses Carmichael and Fenner had severe colds and could not sing.

At the close of the program the gifted pianist, Ferdinand Himmelreith, a former pupil of Mr. Huss, improvised in a masterly fashion on four notes suggested by the audience.

OLGA SAMAROFF GIVES SECOND OMAHA RECITAL

Music Department of Woman's Club Offers Enjoyable Concert—Young Violinist Makes Debut

Omaha, Neb., March 4, 1919.

The music department of the Omaha Woman's Club offered another concert on Friday evening at the Y. W. C. A. auditorium by Omaha musicians, among which were Louise Jansen Wylie, soprano; Louise Shaddock Zabriskie, violinist, and Jean Duffield, pianist; Henrietta Rees, accompanist. This being a local affair there was a responsive warmth between audience and performers which was quite gratifying.

Mrs. Jansen Wylie's fine voice was heard to advantage in a French number, "Le Nil," by Leroux, with violin obligato. Two groups of short numbers of a pleasant and rather light character were given later with success. "Speak to Me," by Mana-Zucca, was especially fine, and made some really exquisite tonal shades. Mrs. Zabriskie was the violinist and as usual played with sincerity and conscientious conviction. Her offerings were a brilliant fantasy on "Carmen," by Hubay; she acquitted herself with credit, as she also did in her second group and small numbers. Mr. Duffield shared in the evening's applause in a dance by Beethoven, which he played excellently. Henrietta Rees, as accompanist for Mrs. Zabriskie, acquitted herself in a very satisfactory manner.

Olga Samaroff Plays

Olga Samaroff appeared for the second time in Omaha on Friday evening, February 21, at the Brandeis Theater under the auspices of the Tuesday Musical Club. She

presented an interesting program—her New York program given recently at Aeolian Hall.

Mme. Samaroff's chief characteristics are a big technic and tremendous virility. There was crispness of execution in the Schumann Novelette which opened the program and the five Chopin preludes given with considerable authority. The Beethoven-Rubinstein March from the "Ruins of Athens" seemed to be her best number.

It is needless to say that Mme. Samaroff's technical mastery enabled her to follow the many moods of her numbers with ease, astonishing her audience with her great power.

The pianist was warmly received by a large audience.

Debut of Violinist

Olga Eitner, a youthful violinist, was heard recently in her debut at the Brandeis Theater. Her tone is a big, sweet one and she rendered her numbers with much grace. She has much temperament and bows with skill. She should advance far in her art.

Organ Recital

Winifred Traynor, organist at St. Cecilia's Cathedral, gave her first organ recital on Sunday afternoon, February 23. The organ upon which she played is a Cassavant and it is exceptionally rich in the number of its stops and in the beauty and variety of its tonal effects. The full organ is of ringing, vibrant quality, and the different solo stops have each a satisfying and individual timbre. The flute stops and those of purely organ tone are of unusual purity and sweetness, and there are several reed and string stops to supplement them.

Miss Traynor gave an interesting program and played in a thoroughly artistic manner.

A sacred concert was given the same evening at the First Methodist Church, the program being made up of compositions by J. E. Carnal, the director of music.

V. V.

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MUSIC ON THE PACIFIC SLOPE

ANNA CASE A HIT IN HER
FIRST SAN FRANCISCO RECITAL

Community Music School Has New Quarters—Bonnet
Draws Two Thousand for His Recital—New
Philharmonic to Give Miniature
Symphony Concerts

San Francisco, Cal., March 8, 1919.

Henry K. Hadley's "Symphonic Fantasia," op. 46, was heard for the first time here at the seventh regular concert of the San Francisco Symphony Orchestra on February 28. As the predecessor of Alfred Hertz on the conductor's stand, Hadley made many warm admirers who were pleased to find a composition of his on the program. The work was well received, although the audience throughout the afternoon was in one of those unaccountable apathetic moods from which enthusiasm is evoked with difficulty. If anything could dissipate indifference it would be such a rush of exuberant vitality as this fantasy, in which the composer expressed himself with his wonted romanticism and poetic enjoyment of color.

Maurice Ravel's "Ma Mere l'Oye," with its piquant orchestration, vivid impressionistic painting and flashes of humor, caught the attention of the auditors more closely. The quaint and the humorous can always be counted on to bring forth murmurs of appreciation. But Ravel's suite is more than amusing and bizarre; it has the veritable atmosphere of the fairy tale, and its movements are instinct with rare imagination. As the magnification of piano pieces, the suite is much more effective than Debussy's "Children's Corner," which loses its intimate charm in the orchestral enlargement.

The symphony was Beethoven's seventh, which was given an eloquent reading by Alfred Hertz, who seems to have a peculiar insight into at least two of the B's—Brahms and Beethoven. In his interpretation, it assumed a philosophical significance and became the tonal epitome of the history of man's struggle to win through the adversities of nature to a joyful wisdom. The program was repeated, as usual, on the following Sunday afternoon before a larger audience attracted by popular prices.

Permanent Evening "Pop"

Between these two concerts, the orchestra gave its second evening "pop" concert in the Exposition Auditorium on March 1. The first concert of this character, attempted a year ago as an experiment to test the drawing power of the organization, had a tremendous success. The auditorium, which holds over 10,000, was crowded and several hundred people were turned away. This year the attendance dropped to 9,000—a figure which is still so extraordinary for a "home attraction" as to convince the most sceptical of two things: the existence of a widespread appreciation of good music and the popularity of

the San Francisco Symphony Orchestra. It is more than probable that the Musical Association will now make the evening "pop" a permanent part of the seasonal schedule—primarily as an educational movement for the recruiting of regular patrons.

The program was a long one of fourteen compositions, including Elgar's "Pomp and Circumstance" march and Tchaikowsky's "1812" overture with Edwin H. Lemare at the organ, Grieg's "Peer Gynt" suite and "Les Preludes" of Liszt. The soloists were Louis Persinger, who gave an exquisitely beautiful rendition of Bach's aria for the G string; Horace Britt, whose rich and lovely cello tones were heard in Massenet's "Elegie" and Moszkowski's "Serenade"; Kajetan Atti, harp virtuoso; B. Emilio Puyans, flutist; Louis Newbauer, flutist, and Harold Randall, clarinetist. As a novelty, Puyans, Newbauer and Atti played the "Trio of the Young Ishmaelites," from Berlioz's "Childhood of Christ." The enthusiasm of the audience ran high throughout the evening.

Rosen's Second Recital

Max Rosen, violinist, played his second recital on March 2 before a house disappointingly small, although larger than the one that greeted him the week before. This is no reflection on the ability of the artist, but a whim of the public mind. Elias Hecht tells me that when Fritz Kreisler first played here, he had thirty select souls to hear him. Rosen has a tone of rare purity, smoothness and clarity, a technic well nigh flawless and a wonderful maturity of interpretation. At his second recital he gave as his principal numbers the Paganini D major concerto, which he played with fire and an apparent disregard of technical difficulties, Auer's "Tarantelle de Concert" and a Nardini concerto. Manager Frank W. Healy is determined to allow concertgoers another opportunity to hear the lad and to retrieve their shortcomings, and he has arranged for a return engagement next Wednesday night.

French Army Band Starts Back

The French Army Band ended its stay in central California with matinee and evening performances in the Exposition Auditorium on March 2. The attendance at both events was fairly good, despite the fact that the auditorium, with its pranking echoes, was not the best place in which to hear the organization. Brass and percussion play havoc with rhythms under the vast dome, even when the seats are all filled.

Anna Case Makes a Conquest

Anna Case, appearing here for the first time on March 3, made a literal conquest of her auditors with her charm of voice and personality. She is so richly dowered with the gifts that win success that there was nothing to do but capitulate gladly. She has beauty of feature and

form, grace of presence, magnetism of person, and a voice that for sheer lyric soprano quality has few equals. Purity of intonation, clearness of diction, exactness of shading and intelligence in interpretation make her songs delightful. Her program was notable for its avoidance of beaten ways; more than half of the selections were either new or so seldom heard as to have the lure of the unfamiliar. Extra numbers were demanded and given, until the evening's list swelled to twenty-four compositions. Charles Gilbert Spross at the piano revealed an energetic temperament which he kept in admirable subservience—until it came to his own songs. His accompaniments were moulded to the moods of the singer with unusual care.

Bonnet's Virtuosity

Joseph Bonnet was another visiting artist who failed to receive adequate recognition. Possibly that is because we have had Edwin H. Lemare here so long as municipal organist. Be that as it may, his audience in the Exposition Auditorium on March 6 was short of 2,000 and made a poor showing in the large building. Upon that audience, which, by the way, was profusely sprinkled with musicians, he made a profound impression with his astounding virtuosity and his forceful personality. Of all solo instruments, the organ is the most inimical to its master. The massiveness of structure, inflexibility of tone and complexity of mechanism render it the least adaptable as a medium for the expression of individuality. Bonnet surmounts these obstacles with ease and makes himself felt as an entity. He has the poet's appreciation of beauty, the philosopher's nobility of conception and the seer's keenness of insight. His program included the tremendous Liszt "Fantasie and Fugue" on the chorale "Ad nos ad salutarem undam," which he made as intrinsically interesting as a symphony. Manager Jessica Colbert hopes to arrange for a return engagement after Bonnet has filled his dates in southern California.

Community School in New Quarters

The Community Music School, which is maintained by the board of directors of the Girls' Club, has been recently established in new quarters at 914 Dolores street, under the direction of Harriet Selma Rosenthal, formerly with the Music Settlement of New York. With the co-operation of many of the prominent professional musicians, who are giving their time freely, the problem of bringing together the expert teacher and the student who can not afford to pay the usual fees is being solved with striking rapidity.

Since the opening of the school eight weeks ago, there have been ninety-two girls and boys enrolled for regular instruction. An orchestra of twenty-six meets weekly under the direction of Louis Persinger, concertmaster of the San Francisco Symphony Orchestra, and two additional orchestral classes are soon to be formed, with Louis Ford and

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Miss Rosenthal as directors. In the theory department (harmony, ear training and sight reading) there are forty-two young students. Plans for the immediate future include the organization of a band and a chorus. Students are charged fifty cents for a half-hour lesson, and this payment entitles them to free attendance at the theory classes and all lectures. A course of 120 lectures on the history and appreciation of music has been outlined and will soon be inaugurated. The faculty, which is still growing, includes the following well known musicians: Louis Persinger and Louis Ford, orchestra; Alexander Saslavsky, violin and ensemble; Louis Rovinsky, Leon Goldwasser, Elsie Sherman and Margaret Underhill, violin; Wencelas Villalpando, cello; Albert Elkus, George McManus, Julius R. Waybur, Ada Clement, Maude Wellendorf, Therese Ehrman, Alberta Livernash Hyde, Anna Schulman, Jeanette Brandenstein, Stephanie Schehatowitch, Mrs. Louis Rovinsky and Amy Goldsmith, piano; Elias Hecht, flute; Marie Partridge Price, singing; Julius Gold, harmony; Miss M. Hodghead, piano and ear training; H. Marquies, ear training; Mrs. Morris Liebman, piano ensemble.

The New Philharmonic Orchestra

The Philharmonic Society of California, recently organized here with Alexander Saslavsky, former concertmaster of the New York Symphony Orchestra, as conductor, announces that a series of five "miniature" symphony concerts will be given in Native Sons' Hall, beginning April 6 and continuing on successive Sunday afternoons. There will be only thirty-five members in the orchestra, hence the "miniature." The society is organized on the co-operative plan.

Sabin's Bohemian Club Music

The Loring Club, the foremost male choral society of the city, gave the first concert of its forty-first season on March 4 in Scottish Rite Auditorium. Originally scheduled for October, the concert was twice postponed—once because of the closing of the theater during the influenza epidemic, and again because of the illness of Director Wallace A. Sabin. The major portion of the program was devoted to the incidental music composed by Sabin for last year's Bohemian Grove play, "The Twilight of the Kings." Melodious, graceful and effective, it brought hearty applause from the large audience of associate members and guests. A string orchestra of eight pieces and Frederick Maurer, Jr., at the piano, played the instrumental numbers from the suite and accompanied the chorus. In addition to the suite, there were four accompanied choruses and two numbers a capella.

Notes

Herman Heller's orchestral concerts on Sunday mornings in the California Theater continue to draw large audiences to this home of the moving picture at an hour far in advance of the "fan's" habitual time of attendance. His last program included Massenet's prelude to "Eve," Mancinelli's overture to "Cleopatra," the ballet suite from "Carmen," Holmes' "La Nuit et l'Amour" and Tobani's "Dance of the Seven Veils."

Joseph Bonnet is the guest of honor tonight at the annual dinner of the Northern California Chapter of the American Guild of Organists.

Pupils of Antoine De Vally, the Belgian tenor, are to hold a "low jinks" next Wednesday afternoon in celebration of the first anniversary of the opening of his studio. R. C. B. B.

BONNET AND PETERSON DRAW LARGE AUDIENCES

French Organist Plays on Wonderful Big Organ Before Appreciative Audience—Metropolitan Opera Soprano's First Appearance Creates Excellent Impression

Salt Lake City, Utah, March 5, 1919.

Friday evening, February 28, the world renowned French organist, Joseph Bonnet, appeared in the great Tabernacle here. It was indeed a rare combination: one of the world's greatest organists playing on one of the world's greatest organs in one of the greatest of auditoriums. It was to the writer one of the most enjoyable concerts heard in this city for years. There was a fine and an appreciative audience. It has long been a question here as to whether or not an organ recital could be successfully given and charged for, considering the many free recitals which are given in the auditorium each summer by our local artists, Professor J. J. McClellan and his two assistants, Professors Edwin P. Kimball and Tracy Y. Cannon. Whether Mr. Bonnet's concert was a refutation of the argument that free recitals have a tendency to injure a paid concert, the Bonnet recital was certainly a success in every way. The master's playing of the César Franck choral in A minor was superb. It was almost divine. His skillful use of the echo organ at the extreme end of the large auditorium was new to the public and created no end of enthusiasm. The Tabernacle management is to be congratulated on this most enjoyable evening.

May Peterson's Success

The following evening charming May Peterson, whose beautiful voice was tactfully embellished with a grace of manner and a generous disposition with regard to encores, which won her audience in her very first number, was heard. She prepared her audience for the foreign songs with a few words of explanation; the pure lyric quality of her tone being enhanced by the limpid diction in which she presented her English selections. The flawless play of her voice rounded out the Massenet melody of "La Gavotte," in such a manner that her audience could not part with her until she had given encores. Her compelling art was apparent in the vocal beauty of her phrasing in every selection. She left behind her a host of admirers who will gladly welcome her return at any time she may elect to come. The Musical Arts Society again crowned itself with laurels in the happy choice of this delightful American prima donna. At the close of the recital one wondered how many more hundreds might crowd into the green room where the singer received the new friends and admirers she had won in the single night she was here. "It was," she smilingly averred, "her first visit to the West and she was not sure which she loved the best, the

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San Carlo Opera to Come

The San Carlo Grand Opera Company will be here on March 13 with the following repertory: Thursday, "Madame Butterfly"; Friday, "Cavalleria Rusticana" and "Pagliacci"; Saturday matinee, "Tales of Hoffmann"; Saturday evening, "Il Trovatore." Haru Onuki, the Japanese prima donna, will sing the role of Madame Butterfly.

B. C. G.

SACRAMENTO CRIES "BRAVO!" TO FRENCH ARMY BAND

Male Chorus Unites for Remainder of Season—The Coming of May Peterson Arouses Great Interest

Sacramento, Cal., March 7, 1919.

All musical Sacramento looks forward to the coming of May Peterson on March 20.

Open Air Programs by McNeill Club

The McNeill Club male chorus has again united for the remainder of the season. The influenza and the war so crippled the ranks of the club that it was found necessary to abandon the rehearsals during midwinter, but now there is great enthusiasm for a belated spring program featuring a number of open air recitals at McKinley Park. It is hoped that this lead on the part of the McNeill boys will result in a big boost for Sacramento community sings.

French Band's Inspiring Program

At the Strand Theater on March 4 music lovers were treated to a delightful musical evening by the French Army Band, consisting of some thirty-five or forty French Army veterans, nearly all of whom had been wounded in action and decorated for bravery. They were under the able direction of Capt. Fernand Pollain, a fine, soldierly figure of a man and a good leader.

The audience was unworthy of the offering in numbers but worthy in enthusiasm. From the opening "Star Spangled Banner," running immediately into the "Marseillaise," to the closing final encore, "Over There," there was no end to the applause and the enjoyment. In fact, the audience seemed to take on the French temperament, as it were, and forgot its usual dignity in "bravos" and "hurrahs," with even a "Vive la France" from the balcony, which was instantly responded to by the musicians. "The March of the Little Lead Soldiers," by Gabriel Pierné, was a delightfully odd little piece, and the "American Patrol" in the same group brought down the house with applause that for a time drowned out the music. The individual soloists were Alexander Debrulle, violinist, and Georges Truc, pianist, whose contributions were also enthusiastically received.

E. K.

SAN CARLO OPERA PLAYS TO S. R. O. IN LOS ANGELES

Max Rosen's First Recital Establishes His Reputation Here—Spross' Reception

Los Angeles, Cal., March 6, 1919.

Last week, at two different functions, two visiting composers were honored guests. Jessie Gaynor was at the Wa Wan Club on Wednesday, and two groups of her songs were sung by Mrs. Mahr, Mrs. Gaynor accompanying.

Gertrude Ross gathered a number of musicians very informally to meet Charles Gilbert Spross, composer and accompanist of the lovely Anna Case. An impromptu program was given, featuring the compositions of the guest of honor, and after Blanche Ruby, Mary Gowans, Mrs. Shank, Mrs. Mahr and her talented pupil, Annis Howell, had sung, Mr. Spross played his newest song, a beautiful setting of "In Flinders Field." By request, Mrs. Mahr sang Gertrude Ross' new song, "Good Morning, Life." This was

also sung at the Wa Wan Club, and Mme. Spratte sang two groups of the well liked Ross songs at the Woman's Club in South Pasadena.

San Carlo Opera Sells Out

Showing how deep seated is the love for opera, especially the old favorites, "Carmen," "Faust" and "Il Trovatore," the San Carlo Opera Company has had two successful weeks with sold out houses many nights. Tamaki Miura, coming next week with the popular "Madame Butterfly" and a new opera to offer, will doubtless have a rousing reception, for she made many friends here both with her exquisite singing and by her winning personality.

Rosen a Great Success

If Max Rosen could hear the verdict of all the musicians who were so fortunate as to hear him at his one concert here, he would perhaps be somewhat reconciled to the meager audience that greeted him. It caused regret to those who remained away when they realized the greatness of the slender young lad who will never again be unknown to Los Angeles. One cannot help wishing that the youthful fervor and spontaneity that endeared this brilliant young artist at once to his audience would last, it was so refreshing to see him rush out from his dressing room to ask, "Are they still applauding?" His playing was the most astonishing thing that has been heard here for many seasons. Such virility of tone was so unexpected, his bowing was marvelous in its cleanness, and a more beautiful staccato could not be imagined. His very capable accompanist, Emanuel Balaban, gave a great deal of pleasure and was most helpful in making this concert one of the most important musical events of this year.

Notes

The coming of May Peterson is very eagerly anticipated and a splendid reception awaits her. J. W.

STRAY NOTES FROM REDLANDS

Redlands, Cal., March 7, 1919.

Olga Stieb, pianist, received a warm welcome when she appeared in the Spinnet series of concerts. She has the musical comprehension and technical equipment of a rare artist.

The February Spinnet recital was a reciprocity program given by the Riverside Musical Club. It consisted of solo dances, piano solos and the charming rendition of Cadman's quartet song cycle, "Morning of the Year."

The monthly meeting of the Music Teachers' Association was addressed by Mrs. Gertrude Parsons, of Los Angeles, an authority on public school music, who spoke on "High School Music in Its Relation to the Boy."

L. W. S.

OAKLAND PACKS CHURCH TO HEAR FAMOUS ORGANIST IN RECITAL

Bonnet Wins Another Ovation

Oakland, Cal., March 8, 1919.

A song recital was given Monday evening, March 3, to a large group of friends, at the home studio of Mr. and Mrs. Carl Edwin Anderson, in honor of Mrs. Sidney Stoner, contralto, a pupil of Mrs. Anderson's. Mrs. Stoner has a beautiful voice and charming personality and her three groups of songs were sung with an artistic finish that proclaimed her a soloist of distinction. Particularly delightful was her interpretation of four songs of the Omaha and Middle West Indians, by Thurlow Lieurance. Saint-Saëns' aria, "My Heart at Thy Sweet Voice," was given a warmly sympathetic rendition. In the concluding group, Mrs. Beach's stirring song, "The Year's at the Spring," brought out the singer's dramatic and emotional power of expression in a surprisingly de-

(Continued on page 40.)

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OPINIONS OF THE PRESS

Walter Spry Celebrates Twenty-fifth Anniversary of First Piano Recital

The recital which Walter Spry, the prominent Chicago pianist, gave recently in the "Windy City" was in celebration of his first public recital twenty-five years ago, since which time Mr. Spry has been constantly active in the artistic field. That his recital was highly successful is attested by the following notices from the Chicago dailies:

Walter Spry celebrated his twenty-five years of artistic activity by giving a public recital in Kimball Hall last night and virtually every pianist in town was there to honor him. Mr. Spry's

temperament, her presence will always be welcomed by the music lovers in this vicinity.—*Utica Observer*, February 25.

Miss Morgana sang as one sings to a group of friends whom one loves and desires to please. . . . Had the audience had its way she would have been singing throughout the night.—*Utica Daily Press*, February 25.

Miss Morgana is a delightful artist whose soprano has fine lyric quality, flexibility and much brilliance. Her tones are pure, well phrased and her coloratura vivid and sparkling. She is a genuine artist with a personality that reinforces her vocal gifts, and she seems destined to win an important place in the musical world.—*Albany Argus*, February 21.

"Leginska Proves Herself Above the Paderewski Sobriquet"

The above is part of a headline in the Toledo Blade of February 21, after Leginska's recital there under the auspices of the Toledo Pianoforte Teachers' Association, the remainder of the headline being, "For Her the Pianoforte Speaks Notes as the Masters Meant Them." The critic of that paper then remarked:

It isn't fair to call Ethel Leginska "the woman Paderewski." She's entitled to be known as Ethel Leginska, as she proved Thursday night in closing the season for the Toledo Pianoforte Teachers' Association. And, as Ethel Leginska, she must rank with the very best—the topnotchers, if you please. When Mme. Leginska had concluded her second number—a Beethoven sonata—she had done everything a really great pianist should do. Whether portraying the storm, the lights and shadows of the rippling rill, or the love mating in the trees, all the gamut of emotions the master had written into his composition, Leginska did the work as one fancied the composer intended. The tiny artist (for she is tiny) brought from her piano in the fortissimo passages the Paderewski effect of heavy and sustained thunderous tones, all clearly marked, with no running in of one chord upon another, thanks to her great pedal work. And then, when the movements changed, she drew from



WALTER SPRY,
Pianist.

pedagogic abilities have too often been demonstrated to require detailed or reiterated acknowledgment here. His talents as solo pianist are not less worthy of commendation. This year Mr. Spry plays better than ever.—*Herman Devries*, in the *Chicago American*.

Mr. Spry put forth an easy elegance, a fancy for nice tonal effects, a musical reading and a mechanism and manipulation which were more than adequate for the complete representation of his program. He won the plaudits of the audience by his artistic qualifications and his quarter of a century piano fete was attended by a genuine artistic success.—*Chicago Daily News*.

To all of his program Mr. Spry brought to bear a thoughtful intelligence, a finished clarity of outline and a scholarly purpose. For his distinguished attainments past and present Mr. Spry was heartily applauded.—*Herald-Examiner*.

The Saint-Saëns mazurka was interesting with quite a Gallic flavor to it. In his making of the program Mr. Spry had a happy idea. There was an audience of good size in attendance, which applauded the artist cordially.—*Karlton Hackett*, in the *Chicago Evening Post*.

Emma Roberts, a Singer of Intelligence

"She always sings with intelligence and feeling," "She is one of the most satisfying artists now to be heard in the concert world," "Nature has provided her with a voice of beauty"—these are only a few of the very laudatory remarks to be found in the accompanying press notices covering a recital which Emma Roberts, mezzo-contralto, gave at Aeolian Hall, New York, on January 7:

Miss Roberts has, besides a good natural voice, some admirable qualities of technic and style. She always sings with intelligence and feeling, and her enunciation is easy and clear. Her English diction, indeed, is of uncommon excellence. Moreover, Miss Roberts shows a fine sense of the design of a song, and combines the musical and the rhetorical phrase with conspicuous skill.—*Pitts Sanborn*, in the *Evening Globe*.

Miss Roberts has a contralto voice with lovely tones for every mood and a brain for every musical adventure.—*Evening Mail*.

Nature has provided Miss Roberts with a voice of beauty.—*Max Smith*, in the *New York American*.

Miss Roberts sweeps a wide range of expression from the bubbling of a pretty humor to the verge of tragedy. Her voice is full throated and luscious, and owing to its variety of color it lends itself readily to the most subtle shades of meaning. Technically this singer stands in the forefront of her profession. Her tones are all normally placed, round, free and elastic; her diction, characterized by purity and vowel sounds and neatness of consonants, is easy and shows no evidence of labor. Her phrasing is both literary and musical and shows a rare knowledge of the art of vocal rhetoric. . . . Her most valuable equipment, however, is her fine intelligence. She puts brains into her singing, but without omitting heart. Her warm feeling, her vivid imagination, her mental grip on design and the quick response of her voice cannot be lost.—*W. J. Henderson*, in the *New York Sun*.

Miss Roberts was at her best, and once again gave evidence that she is one of the most satisfying artists now to be heard in the concert world. She possesses refined intelligence, just taste and an innate emotional nature.—*Tribune*.

Emma Roberts gave a song recital at Aeolian Hall yesterday afternoon that was out of the ordinary.—*Sylvester Rawling*, in the *Evening World*.

Miss Roberts is a singer of sure taste, and her program had the luster to it of good choosing as well as of good singing. She sings with intelligence foremost and possesses a personality which is her staunch aid.—*New York Evening Sun*.

Miss Roberts delighted a fine audience with a glorious display of her tender, timorous and richly colorful contralto voice.—*Morning Telegraph*.

Morgana Appearing with Noted Artists

Nina Morgana, the petite concert star and protégée of Caruso, has been having a most active spring, with appearances in Utica, Reading and Kalamazoo with Martinelli; in Albany with Morgan Kingston, and in Ann Arbor, Mich., with Caruso at a gala concert arranged by the Metropolitan Musical Bureau for the University School of Music. Some of Miss Morgana's exceptional criticisms are given below:

Miss Morgana has been heard in Utica three times in the past year and is a popular favorite. She has a captivating and charming personality and, above all, she can sing. Her training is superb, her voice being very flexible, of splendid range and true throughout. She possesses that splendid nature which puts the whole soul into the selection being rendered and, combined with her artistic



ETHEL LEGINSKA,
Pianist and composer.

the instrument those brilliant trills of the birds, the soft murmurings of the brook, in a manner much like that of a Gabrieliwisch. In phrasing she was no less pleasing than the husband of Mark Twain's daughter.

The Toledo Times reviewed the concert in this manner:

Perhaps the most remarkable thing that this unusually gifted player did was to make a long Beethoven sonata, with its almost endless repetitions, interesting and truly enjoyable. Paderewski, Gabrieliwisch and De Pachmann had that wonderful faculty, but, generally speaking, the average pianist makes a failure in attempting it. Beethoven always wrote orchestrally and as a result portions of his sonata are exceedingly difficult to play rhythmically, but Leginska played them in such an absurdly easy manner that they did not appear difficult nor their repetitions monotonous to the audience held spellbound by her poetic interpretation, delicacy of touch, facile technic and infinite variety of shading; the sonata, under her treatment, sounded quite modern despite its old-fashioned nineteenth century harmonic structure.

Nothing more dainty could be imagined than the gavotte and variations as she played them. Her Chopin interpretations were worthy of her superb artistry, and she deserves the thanks of all music lovers for choosing some of the less hackneyed compositions of that great master.

American music was worthily represented by two MacDowell numbers—"Hungarian" and "To the Sea." For novelties an etude by Arensky and a prelude by Rachmaninoff were beautifully played. It was with a sigh of resignation that we heard the first notes of the much abused Liszt rhapsodie No. 2, but it did not take long to realize that we were listening to something different than the poor old battered war horse that has been the ambition and Waterloo of so many the singer's almost instinctive knowledge of the value of expression and gesture, and her own delight in the songs themselves was evident—a delight shared in full measure by those who listened. Elmer Zoller at the piano gave the singer perfect support.—*Concord Monitor*.

Here was an interpretation so vital and full of beauty that the somewhat theatric, bombastic music was forgiven.

Mary Jordan a True American Singer

Accompanying are extracts from three Concord (N. H.) and Kansas City (Mo.) papers, and refer to two concert appearances of Mary Jordan, that excellent contralto:

A real musical event was the appearance in Concord of the noted contralto, Mary Jordan, who has a voice of appealing quality, of splendid tone, of a range rather unusual for a contralto, and of marked sweetness at all times. . . . Miss Jordan's manner of rendering these (a group of Russian folksongs) was delightful. Not only did she interpret them sympathetically and musically, but she reflected their spirit in facial expression and in restrained but effective gesture. What she had won here she more than retained in a longer group of melodies by Harry T. Burleigh, the negro composer, most of them dedicated to Miss Jordan, and including the familiar and haunting "Deep River." In these again was noted of so many the singer's almost instinctive knowledge of the value of expression and gesture, and her own delight in the songs themselves was evident—a delight shared in full measure by those who listened. Elmer Zoller at the piano gave the singer perfect support.—*Concord Monitor*.

Miss Jordan created a very favorable impression. Her success was emphatic in the extreme. . . . Miss Jordan's singing of the fine "O don fatale" aria, from Verdi's "Don Carlos," displayed her resonant contralto to excellent advantage, and her first polyglot group proved interesting. Her group in English was featured by two songs by Harry Burleigh, an American negro composer. . . . Another encore, "Deep River," superbly sung, was the last argument against the traditional concert numbers and for the only effective delivery of the message which every American singer should have for American audiences.—*Kansas City Journal*, February 12.

Mary Jordan is a singer American audiences will be glad to claim as their countrywoman, for she is intelligent enough to subordinate a fine, big voice to the natural demands of interpretation, with the usual result that the tones develop capacities of color and power that never materialize when the singer is tone conscious.—*Kansas City Star*, February 12.

OPINIONS OF THE PRESS

Critics Agree on Stanley's Musicianship

One has come generally to accept the fact that critics were primarily intended to disagree. However, in Detroit, where Helen Stanley recently appeared as soloist with the Detroit Symphony Orchestra, four critics agreed, as follows:

Mme. Stanley pleases because she always gives the very best within her capabilities, and those capabilities are by no means small. Her work had a consistent dramatic fervor and sane proportions. Her craftsmanship was excellent and her faithfulness to pitch a genuine comfort.—Free Press.

Her shading and phrasing were natural and musical, and one felt a sense of comfort when she ascended to her climax—all of which cannot be said of many of her sister artists who have visited Detroit during the present season.—News.

Of unusual smoothness and velvety softness, her lower tones are full and deep and her higher ones clear and absolutely true.—Roy Marcotte, in the Detroit Times.

Her voice is vibrant, strong without being heavy, and sweet without being insipid, and she uses it like a true artist.—Ralph Holmes, in the Detroit Journal.

Such unanimity of opinion necessarily presupposes a basis of no uncertain foundation, and proves once again that Mme. Stanley is one of those singers who has the power to make critics agree.

Garrison Sings Mozart Aria Brilliantly

The import of the subjoined pithy criticisms of February 27 is so evident that they require no extended introduction, but suffice it to say that the praise is the result of Mabel Garrison's appearance with the Symphony Society of New York at the Academy of Music, Philadelphia, on Wednesday evening, February 26:

Miss Garrison is easily one of the very greatest coloratura sopranos of the day.—North American.

First she sang a Mozart aria, "Mia speranza adorata," and then she did the strange, baffling, beautiful "Hymn to the Sun," from Rimsky-Korsakoff's "Le Coq d'Or." Whether it was the melodious limpidity of Mozart or the twisting and tortuous chromatics and quaint intervals of the Russian, Miss Garrison's voice floated on high as clear and pure as a star in space, always of a quality that seemed to let the light shine through.—Ledger.

Miss Garrison makes a specialty of florid music, to be sure, but her voice has more than flexibility and wideness of range to distinguish it. There is beauty and evenness of quality as well, and a sincerity that achieves more than mere showiness of effect.—Bulletin.

Her beautiful voice and perfect style of singing, added to a charming stage presence, made her one of the greatest successes of the Philadelphia season.—Ledger.

Miss Garrison was in unusually good voice and made the old Mozart aria, "Mia Speranza Adorata," a thing of beauty. The



© Mishkin, N. Y.

MABEL GARRISON,
Soprano.

aria was written in B flat, and one of Miss Garrison's tours de force was to pour forth a wondrous clear B flat scale that ascended to the dizzy height of F. And that high F was no squeak, it was a beautiful tone.—Press.

Winnipeg Enjoys "Golden Legend"

The Winnipeg Handel Choir, Watkin Mills, conductor, presented Arthur Sullivan's "The Golden Legend" on February 25, with the following cast: Beatrice Overton, soprano; Dorothy Parum, contralto; W. D. Love, tenor; W. Davidson Thomson, baritone; C. H. Burgess, bass, and Ernest E. Vinen, organist. Elsie G. Cantell assisted at the piano.

The event may best be gauged by a glance at the report of the Winnipeg Telegram of February 26, which follows:

Longfellow's dramatic poem, "The Golden Legend," set to music by Arthur Sullivan, was the offering of the Handel Choir in Broadway Methodist Church last night. Under the very able conductorship of Watkin Mills, the leader of the choir, the performance was one of marked delight and lasting pleasure for those who were fortunate enough to be present. The Winnipeg Handel Choir is yearly improving in its ensemble work, and is as near perfection on that score as can well be expected from any other but a purely professional musical organization provided with continual practice and study.

In the very exacting choruses of "The Golden Legend" the choir sang with perfect harmony and fine expression. The blending of

the various voices resulted in a most smooth and at times velvety soft flow of tonal richness.

Watkin Mills had his choir under perfect control and command, and obtained from it every desired shade of harmonious effect to bring out the many beauties of the tonal music of the great composer Sullivan.

Ernest Vinen was at the organ and Elsie Cantell was the accompanist at the piano. The soloists all added to their already very good reputation as local vocalists and true exponents of harmony and song in their very best form. They all were loudly and deservedly applauded by the most appreciative audience, which evidently enjoyed the performance to a marked degree.

Mr. Mills is also leader of the Broadway Methodist Church choir.

Wachtmeister's Works Liked in Philadelphia

The following press opinions will testify to the impression created in that city by Axel Raoul Wachtmeister's compositions:

The original works of a Swedish musician, Axel Raoul Wachtmeister, were heard by an interested audience at the Musical Art Club last night. An entire program, comprising songs and violin solos, served to establish Wachtmeister as a writer at once individual and entertaining. A wide variety of expression was revealed in the songs, which ranged from the tender to the dramatic, while the violin music was scholarly and serious in the C minor sonata and no less interesting in the lighter phases of the fantasia and Solgardspolska. Wachtmeister was warmly received by an audience composed principally of professional musicians.—Philadelphia Record.

Rarely has a program proved as interesting and diversified as the recital of his own works by Axel Raoul Wachtmeister, pianist and composer, at the Musical Art Club last night. To Mrs. Tiffany fell such splendid selections as "Titanic" and "Awake, My Beloved," numbers that furnished exceptional vehicles for this noted singer's artistic interpretations. The composer himself found satisfactory expression for his art. In his solo numbers he played with all the skill, strength and technique that brooked no denial of its qualitative work.—Philadelphia Public Ledger.

Kingston "Worthy Successor to Evan Williams"

Morgan Kingston, the well known English tenor of the Metropolitan Opera Company, was the recipient of the following splendid notices, which cover concert appearances in Scranton, Pa., on February 24, and in Albany, N. Y., on February 20:

Morgan Kingston, big tenor, was a perpetual source of astonishment. What musical quality, what superb climaxes in tone! The annoying fact about such a voice is that it spoils the listener for certain songs when interpreted by any one else.—Scranton Republican.

Morgan Kingston, worthy successor to Evan Williams, delighted a fine audience in the Town Hall last night with one of the best selected programs given in any musical series in this city.—Scranton Times.

He is a robust tenor with a powerful vocal projection that made his "Vesti la giubba," from "Pagliacci," a fine rendition. There is much sweetness in his tones and a discreet falsetto. His other numbers were mostly ballads, rendered with great sympathy and appeal.—Albany Argus.

Hammann "a Solo Pianist of High Rank"

Ellis C. Hammann, who recently gave a recital in Philadelphia and who has acted as accompanist for many famous singers, scored an emphatic success, as the following notices of February 28 will testify:

Mr. Hammann played a group of piano solos in a manner that we have grown to accept. Although he is an accompanist par excellence, we must consider him in addition a solo pianist of high rank. It is a mistake to think of him always as an accompanist, when he so often gives proof of his attainments as a soloist. Included in Mr. Hammann's group was a Chopin waltz, a Schumann arabesque, a Liszt nocturne and a MacDowell Andalusian dance.—Philadelphia Inquirer.

Ellis Clark Hammann contributed four solo numbers, which were warmly applauded, his playing of one of Chopin's waltzes and a



Photo by Rembrandt Studio.

ELLIS CLARK HAMMANN.

nocturne of Liszt being particularly effective.—Philadelphia Bulletin.

Mr. Hammann's admirable technique was exemplified in numbers by Chopin, Liszt, Schumann and MacDowell.—Philadelphia North American.

Ellis Clark Hammann was on the program for a group of piano solos, of which it seems quite superfluous to say he played in exquisite taste and with fine expression.—Philadelphia Record.

(Continued on page 42.)

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PHYSICAL EQUIPMENT AND ITS RELATION TO TECHNIC

By Rex Underwood, Inventor of the "Manuflex"

There seems to be no doubt that Robert Schumann injured his finger in an attempt to improve his hands by mechanical means. The story has been told to me thousands of times during the years I have specialized in hand development. Many times it was intended as a rebuke for attempting to accomplish a thing which had been tried once with such disastrous consequences. To defend myself I have patiently explained that while Schumann was a great musician, he undoubtedly knew very little about the science of hand development; that the first flying machines did not fly; that an otherwise harmless table fork, manipulated in certain ways, may inflict grievous injury. As a matter of fact, the really significant point of the incident was not the disastrous result, which, considering the means, was to be expected, but that Schumann an acknowledged genius, realized the need of better fingers than nature had bestowed upon him or than he had been able to develop through practice. By the way, I often wonder if there would be any prejudice against instrumental practice today or any solemn warnings against the danger lurking in the piano keys or the finger board of the violin if Schumann had injured himself in the conventional manner, viz., straining the muscles by over practice while attempting to force his fingers to technical feats beyond their capacity.

Much Prejudice

Among the many musicians I meet I find invariably that all preconceived prejudice is caused by an entire misconception of rational hand development, its fundamental principles, scope, and the virtues claimed for it. Many are prejudiced through fear, for their imagination has pictured the process as one of pain and torture with a large element of danger. The truth of the matter is that any method of working on the hands which involves excessive pain or fatigue should be avoided as unnecessary and possibly dangerous. That it is perfectly feasible and scientifically possible to alter the structure of the hands within reasonable limits by the proper methods, without great discomfort and positively without danger, is admitted by all physicians who have investigated the work. Others think of hand development as meaning just one thing—finger stretching. Stretch, while desirable, is the least that it offers. Increasing weight, vitality, general flexibility; improving muscular quality in regard to strength, elasticity and responsiveness; general toning up of tired muscles—all are important functions of hand development. A large stretch by no means constitutes a perfect playing hand and the need of improvement is by no means confined to those lacking in finger span.

Eliminating the Mechanical

The greatest variety of misunderstanding exists concerning the claims for hand development in respect to technic. I have even met some who were quite wrought up because they imagined an attempt was being made to develop actual technic with machines. Upon being set right, a few still objected on the ground that anything mechanical, even though so indirectly related to the actual act of playing, must reflect in the resulting music. To counteract this, one of the supreme artists of the age has congratulated me upon helping to eliminate the mechanical from music. It all depends on the viewpoint.

Others imagine that emphasizing the importance of physical qualifications implies a disregard of mental ability and training and reduces technic to a purely physical problem. This is not the case. It would be absurd to deny that technic is a matter of mentality, but within certain limits. Mediocre hands intelligently used will accomplish much more than when less intelligently directed, especially when accompanied by technical instinct. But after all there must be a limit beyond which only finer, better adapted hands can reach. I admit that the actual direction and source of technic lies in the mind, but insist that its possibility of execution lies in the hands. The physical and mental are so closely interwoven and interdependent that it is unreasonable to exploit one at the expense of the other.

Technic and Brains

An argument as to the relative importance of contributing factors to any process, complicated or otherwise, is futile, if it is admitted that without any one of them the process is incomplete. There is an unfortunate tendency among musicians to lose sight of this principle. One will seize upon the factor in playing which appeals to him especially and overemphasize it until he becomes firmly convinced that he has hit upon the secret of technic. Another will be just as firmly convinced that something else which happens to be his particular hobby is the genuine panacea for all technical shortcomings. Thus the sense of balance and proportion is lost. For instance, some have adopted as a creed the belief that technic is a matter of intelligence only. Develop the brain, the fingers will take care of themselves! Would the same principle applied to a man with short legs and a stiff knee enable him to become a champion foot racer? If I accept this without reserve I must also believe conversely that every technician possesses a correspondingly great mentality. Observe your musical acquaintances closely and see if you think this rule works out. It would be only fair to apply the same theory to singing. Observe a world famous tenor. What constitutes him, brains alone or extraordinary vocal chords? Very well then, why deny the obvious necessity of an extraordinary physical equipment to the instrumentalist?

There are a very few who dispute the value of hand development neither through understanding nor misunderstanding. They generally dismiss the subject by remarking that great technicians existed before hand culture was ever thought of. Liszt and Paganini are invariably mentioned in this connection. I can only answer that it is true and call attention to the still more remarkable fact that they learned to play without the assistance of the modern piano and violin methods now in operation. Of course

this is mere quibbling and means nothing. Prodigies have existed and are with us today to whom nature has seemingly given everything and whose achievements cannot be used as an argument for or against anything. The mass of musicians are not prodigies and need everything that will help.

It is only fair to state that the great majority of teachers, and practically every artist I have met, realize fully the desirability of a well balanced playing equipment and have been thoroughly in sympathy with any meritorious efforts toward progress in its cultivation. Even among the exceptions to these I have very seldom if ever failed to bring about a change of viewpoint by a personal explanation and demonstration. Typical of this is an incident which happened in New York. A very well known and successful pedagogue entered the studio and announced himself by saying, "I don't think I believe in this work, but am willing to be convinced if you can do it." It took me just ten minutes to convince him and receive a confession of preconceived, groundless prejudice.

Hand Improvement Easy

A wrong impression and resulting harm has been caused, probably unwittingly, by statements and published articles accredited to some few popular artists. The authors were wonder children, born with every talent, instinct and physical requirement which is the equipment of the perfect artist. Yet they write only about mental grasp, etc., entirely attributing their success to certain methods of practice. It is interesting reading, but the trouble lies in the fact that too many take it literally. While it is undoubtedly the keen, finely rounded mentality of these performers which gives their playing authority, intelligence and interest—which graduates them from virtuosi to great artists—yet it must be remembered that the technic which is vital to their artistry has been theirs since childhood, long before they knew anything about mental grasp or methods. Aspiring students with mediocre or comparatively crippled hands attempt to overcome all obstacles by following these masters' advice. They may improve their musicianship, but they will never develop a satisfactory technic. The pity of it is that in the great majority of cases the hands could be so easily improved. A few sensible words by artists whose followers are numerous would arouse an intelligent interest which would lead to great things in the future, assist thousands to a degree of proficiency they would never reach otherwise, and mercifully prevent those too badly handicapped from entering into music as a profession.

PACIFIC SLOPE

(Continued from page 37.)

lightful manner. She received numerous recalls. Mrs. Stoner is contralto soloist at the First Presbyterian Church, Berkeley; she is also a well known concert soloist about the bay, and has studied with Mrs. Anderson for some time.

Mr. and Mrs. Carl E. Anderson are prominent and popular soloists in the bay region and their solos and vocal duets are always thoroughly enjoyed, as on the present occasion. Mrs. Desaix McCloskey accompanied all the numbers in an artistic and wholly satisfactory manner.

Community Orchestra's First Concert of Season

The Oakland Community Orchestra, of about fifty pieces, opened its fourth season at the Technical High School auditorium, Tuesday evening, March 4, under the direction of Glenn H. Woods, supervisor of music in the public schools. The "Christmas Tree Suite" Rebikov, was a feature of an interesting program. Thomas Frederick Freeman, pianist, recently returned to Oakland from overseas, played "En Route," by Godard.

Joseph Bonnet Plays to Crowded Church

The French organ virtuoso, Joseph Bonnet, gave a most unusual recital at the First Presbyterian Church, Oakland, Tuesday evening, March 4, to an audience that overflowed into the choir stalls and all other available spaces, and when these were filled, lined the walls at the back, standing to hear some of the greatest organ music that has ever been written. Most of the prominent local organists were present, among them Virginie de Fremery, Mrs. E. Drummond Swift, William Carruth, Clarence Eddy. The wonderful musical skill and technical virtuosity of the great French organist surely thrilled all present as also must have his passionate playing of "La Marseillaise" and the charming way in which he threw kisses to his audience in lieu of a too greedy demand for encores. The large collection went to the fund for the fatherless children of France.

Notes

The first "ladies' day" of the Advertising Club of the Oakland Chamber of Commerce for 1919 was held March 3. Alice Davies Endress rendered a number of violin solos accompanied by Esther Hjelte, and songs were sung by George E. Anderson, baritone, accompanied by Mrs. P. E. Fergusson. Under the leadership of H. J. Brouwer, of the War Camp Community Service, trench songs were sung by the assembled club members and their friends.

The "Treble Clef Society," an organization of women students of the University interested in music, gave its annual operatic performance, "The Clothesline," by H. E. Miller and E. B. Spofford, students in the University, in the Oakland Municipal Opera House, March 4.

The First Half Hour of Music for the present season, was given at the Greek Theater, Berkeley, Sunday afternoon, March 2.

Mme. Blondelle ver Treese, soprano, recently of Chicago, sang at the First Presbyterian Church, Sunday evening, March 2.

Arranged by concert manager Frank W. Healy, of San Francisco, a new club, "The Friends of Music," is announced to enable students to hear artists at reduced rates.

The First Congregational Church vested choir, under the direction of Eugene Blanchard, is rehearsing Stainer's "Daughter of Jairus" for Easter, and Brahms' "Requiem" for Good Friday.
 E. A. T.

REVIEWS AND NEW MUSIC

Carl Fischer, New York

"Violin Teaching and Study," Eugene Gruenberg

Fritz Kreisler wrote a preface for this volume in which he says: "I feel that the responsibility for the success of the present book rests in some measure on my shoulders since I urged its publication both with the author and publisher. . . . Not the least attractive feature of Mr. Gruenberg's book is the frequent and reverent reference to the opinions of those great masters of the past, whose authority the erudition of the author summons as corollary to his own views, which are lucidly set forth and concisely expressed."

The author of the book has been the superintendent of the Violin Normal Department of the New England Conservatory of Music in Boston for more than twenty years. The contents of this present volume represent the fundamental basis of his lectures. There are many illustrations of hand positions and many musical examples in this book of 150 pages.

"Bandanna Sketches," Clarence C. White

The arranger of these negro spirituals is an Afro-American composer who has been able to preserve the characteristics of his racial music while employing the European art of other races in arranging them for publication. The names of the four sketches are: "Chant," "Nobody Knows de Trouble I've Seen"; lament, "I'm Troubled in Mind"; slave song, "Many Thousand Gone"; negro dance, "Sometimes I Feel Like a Motherless Child." They are only moderately difficult, and the few difficulties, such as they are, have a simplified version published with them.

Arthur P. Schmidt Company, Boston

"Sylvia's Cradle Song," R. L. Herman

This is a part song for women's voices, full of delicate vocal effects, and not particularly easy to sing with all the nuances demanded by this style of work. The difficulties are of lightness and of rhythm, however, and not of too extended a range.

"Soldier, Rest," Charles P. Scott

Sir Walter Scott wrote the poem of this part song for male voices. The composer has introduced the military "Taps" with good effect. The part song is quite simple in melody and straightforward in rhythm.

"From Hills of Dream," Marion Bauer

The author of the words, Joyce Kilmer, was killed in action last August, but the poem has nothing whatever to do with the war. It is a lullaby for a baby. Marion Bauer has set it tastefully, though the piano accompaniment will be heavy unless played by a pianist. The left hand part is beyond the ubiquitous amateur.

"God of the Nations," Gena Branscombe

This new version is for duet, soprano and baritone, or tenor and alto. Its broad, marchlike vocal melodies are as effective in duet as in the version recently reviewed in these columns. It will sound effective when sung, but the part writing will hardly bear inspection as an example of academic work.

"Ride on in Majesty," Charles Gounod

Harold V. Milligan found this Gounod tune and arranged it as a sacred song. Milligan helps Gounod to get a hearing, and Gounod helps Milligan to write a fine sacred song. It is well.

"Be Ye Glad," Paul Ambrose

This song has spirit and fluency in phrases and harmonies that are almost familiar. It will therefore appeal directly to the public. It is vocally effective, and the triplets in the accompaniment will please as usual.

"Our Victory" March, G. A. Grant Schaefer

This is a brass band sort of march with plenty of energy and rhythmic swing. There are bits of tunes in it from time to time representing Canada, Italy, France, United States, and England.

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to give them in the order of presentation. It is a good march of the popular kind and 'twill serve.

"Eklog," A. Walter Kramer

This is a dreamy, reflective, expressive and passionate melody for the cello with piano accompaniment. It is very modern in its harmonies, but quite simple in its passage work. Any cello student can play it.

G. Schirmer, New York

Two Songs to Tennyson Lyrics, A. Favara

These are difficult for the singer. All broken rhythms resembling recitatives are troublesome. They are art songs, however, in which the composer has carefully followed the poet's verse throughout. "Lancelot and Elaine" and "Dainty Little Maiden" are the titles of the songs.

Two Songs, Cecil Forsyth

These are published in the "Songs by British Composers" series. The words are by Arthur Symonds and Walter de la Mare. "Mater Liliom" and "Cay's Lane" are the names of the two songs, which are highly seasoned with modern harmonies abounding in clashing discords. They are the product of a skillful musician.

"That Night of Dreams," Geoffrey O'Hara

This is a sentimental ballad, very good of its kind, but of the popular type so dear to the amateur vocalist. This may become a favorite, but of course no one can tell.

"Whoso Dwelleth in the Secret Place," Faith Helen Rogers

This sacred song is smooth and vocal. The accompaniment will be even more effective on the organ than on the piano. It is a song of considerable length and capable of holding the attention of the hearer by reason of its variety and strong climax toward the end.

Three Songs, Alexander Rihm

"Thou and I," "Her Lullaby," "The Rose" are the names of the three art songs. They are fairly difficult at times, but are not beyond the powers of good amateur singers. They are sentimental songs with attractive words.

Three Part Songs, Cornelius Rybner

These are for mixed voices, soprano, alto, tenor, bass, and are of average length and complexity. They are suitable for quartet or choir. They are called "Mymtime," "Ecstasy," "The Call of Love."

A Chant of Love for England, James H. Rogers

Helen Gray Cone is the author of the verses to which the composer has written a broad and energetic part song for male chorus.

G. Schirmer, New York

In the March 6 issue of the MUSICAL COURIER the following nine G. Schirmer publications were inadvertently credited to the Boston Music Company:

"Berceuse de Guerre," John Alden Carpenter.

"Oh, Lift Thine Eyes," Leon St. Clair.

"Two Songs of Childhood, Richard Hageman.

"Joys of June," C. Whitney Coombs.

"Mother," Oley Speaks.

"Two Songs, R. Huntington Woodman.

"June," Cecil Forsyth.

"The Garden of Shadow," Cecil Forsyth.

"God's Service Flag," Robert Hood Bowers.

M. Witmark & Sons, New York

"Ma Little Sunflower, Good Night," Frederick W. Vanderpool

It is not as easy as it appears to be to compose a song simple enough for everybody to sing, free enough from changing harmonies for any amateur pianist to play, and at the same time catch that spirit of charm which appeals to the general public. This new song by Frederick W. Vanderpool fulfills all the three conditions of a successful song, and it is written within a range of nine notes. Even the least trained singer can reach the highest and the lowest notes without difficulty, and the well trained vocalist will find the melody lying in the most effective part of the voice. The words, by Louis Weslyn, are in negro dialect, but the sentiment and all the expressions are thoroughly poetic.

American Institute Students Give Recital

February 25 there was an excellent recital of pianists and singers studying at the American Institute of Applied Music, Kate S. Chittenden, dean. Madeline Giller, Helen Westfall, Newman D. Winkler and Margaret Spatz all did well, the latter's playing of Debussy's "Arabesque" in E flat being especially fine. Excellent was Suzanne Zimmerman in her singing of songs by Fauré, Whelpley and Del Riego. Miss Duval also did some good singing, appearing on short notice. Dorothy Wilder is a new name at the American Institute and played works by Chopin in poetic style. Winifred Woods, similarly is new, hailing from Texas, and a charming little pianist. Louise R. Kepel is always a reliable pianist, and Sarah Savery has a pretty contralto voice. Charlotte Elma Davis has been repeatedly heard at musical functions; she is a most musical girl, of great talent and intellectual capacity. Those appearing were pupils of Miss Chittenden, Miss Ditto, Mr. Baker, Mr. Sherman, Mr. Hodgson and Mr. Klibansky.

Ward-Stephens' "Christ in Flanders" Inspired

The verses reproduced herewith are those which inspired Ward-Stephens to write the music for his song, "Christ in Flanders," a number which was unusually well received when Lambert Murphy sang it at his Aeolian Hall recital on February 3:

Have you seen Him on fields of Flanders
With His brave and tender smile?
Did He ease your load on that shell swept road
On that last long, weary mile?
Did you meet Him among your comrades
From far and distant lands?
In the sun's red glare, did you see Christ there
With the heart of France in His hand?

I have prayed in her fields of poppies,
I have laughed with the men who died—
But in all my ways, and through all my days
Like a friend He walked beside.
I have seen a sight under heaven
That only God understands.
In the battle's glare I have seen Christ there
With the sword of God in His hand.

Simmions Pupil Admired

Bernardo Olshanski, an artist-pupil of Louis Simmions, sang with great success in the Philadelphia Opera House, Philadelphia, on Sunday evening, February 23, before an audience of 4,500. The concert was for the benefit of the Palestine fund. Mr. Olshanski's numbers were a group of Russian songs and the drinking song from "Hamlet."

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OPINIONS OF THE PRESS

(Continued from page 39.)

Hinkle's "Musicianship Impeccable"

"Florence Hinkle and Erica Symphony Are Concert Highlights," were the headlines of Ralph F. Holmes' criticism in the Detroit Journal of January 31, when Miss Hinkle appeared with the Detroit Symphony Orchestra under Ossip Gabrilowitsch. He then goes on with the following superlative praise:

The audience liked her so well that, the orchestral policy permitted, she must surely have granted an encore. . . . She displayed her fine-toned soprano voice to excellent advantage in an aria from Mozart's "Marriage of Figaro," and the luscious "Depuis le Jour" from "Louise."

The Detroit Free Press commented thus:

The singer was in good voice and her work was a pleasure, particularly in the Chaperon number, for which, incidentally, the band played a commendable accompaniment.

Florence Hinkle, in a second orchestral appearance within a few weeks, brought forth a second headline when J. Vion Papin, of the St. Louis Republican, wrote, "Florence Hinkle, Soloist, Makes Delightful Impression on Audience." This occurred when the soprano appeared with the St. Louis Symphony Orchestra under Max Zach on February 21. The St. Louis Republican continues:

Miss Hinkle's captivating vocalism and attractive personality was received with as cordial greetings as have fallen to the lot of any singer heard with the orchestra this season. Miss Hinkle's part in the program consisted of three operatic arias with orchestra: "Care Selve" from Handel's "Atalanta"; "Dove Sono," from "Le Nozze di Figaro," by Mozart, and "Depuis le Jour," from Charpentier's "Louise." She is the possessor of a remarkably clear soprano voice which she handles tastefully, and her interpretations were pleasing. As an added number she gave "My Soul Is an Enchanted Boat," by Woodman.

Albert C. Wegman, of the St. Louis Times, said of Miss Hinkle's art:

Her voice is lovely and limpid as ever, her art has broadened. In style and spirit her work was beautifully attuned to her subjects, her musicianship was impeccable. Miss Hinkle was a distinguished artist when we heard her some years ago, but she has progressed since then. Perhaps husband Herbert Witherspoon has something to do with that. He is a great teacher, and Miss Hinkle says she studies with him whenever she can.

Sorrentino, the Tenor, in Pennsylvania

Sorrentino, the tenor, sang recently in Erie, Pa., when the Erie Dispatch gave nearly a column to his singing, in part as follows:

Young tenor discloses voice of great sweetness and suavity with fine finish and style in program at Colonial. (Headline.) His first group presented agreeable contrast in the two love songs, one of them the sorrow of love, and the patriotic "My Flag." "The Siren's Eyes" was sung with particularly suave and graceful utterance. The aria from "Tosca," "E lucevan le stelle," was a beautiful bit of music, lovely in its entire tone effect and finished as a bit of operatic singing. The interpretation was singularly appealing. In "O sole mio" the sustained beauty of tone was remarkable. The audience was quite carried away by its loveliness. "Taranella" presented the singer in an entirely new phase and one that brought him the instant appreciation of his hearers, who asked for its encore.

The closing number, "Peace Anthem," by Carrie Hulse-Petrillo, was finely delivered by Sorrentino, who gave to the music an added value in his interpretation. The music carried suggestions of some of the national airs, notably "The Marseillaise," which is quite appropriate, as the anthem sings of the peace that has come to the world after the warring of many nations. Sorrentino, in acknowledging the applause for this number, insisted gracefully upon Mrs. Petrillo's sharing it with him.

Sorrentino's voice is a tenor of pure timbre with a warmth and sweetness of tone rarely found. He was heard with delight by an audience that would have been happier could they have heard him in a program of more breadth. He has made many friends in Erie who will long remember with appreciation his artistic work and his lovely voice.

Johnstown, another important city of Pennsylvania, is in the midst of a "musical month," with Galli-Curci, Ornstein, Stracciari and Sorrentino all scheduled to appear. Last month Heifetz packed the grand opera house in Johnstown, and Mme. Homer also scored a huge success.

May Peterson "Captivates" Portland Audience

Glowing reports have been received from the West where May Peterson is enjoying much success on her tour and delighting large audiences. The Portland Telegram of March 6 said the following:

Singer captivates Heilig audience. May Peterson's pure coloratura voice and gracious style win hearts. (Headline.) . . . Seldom does conservative Portland accord an entirely new singer the enthusiastic ovation which was given May Peterson at the Heilig last night. This is usually reserved for Schumann-Heink and other favorites. Ten times did the singer respond to encores, and at the end of the program, when all well-mannered audiences should put on their wraps and depart, this audience refused to move until its new favorite had responded to not one, but four encore numbers.

Beautiful, charming and gracious, the artist won popular favor the instant she stepped onto the stage. But it was her pure coloratura soprano voice, as well as her winning smile, which captivated those who heard her. Despite the fact that she is heralded by the Eastern critics as America's finest real coloratura voice, her program last evening was conspicuous by its utter absence of vocal fireworks and brilliant arias. Before many of her numbers she gave little explanatory talks, which, strangely enough, did not detract from her program in the least.

Patton Toronto Encomiums

The accompanying press notices of February 24 refer to the artistic work done by Fred Patton, bass-baritone, when he appeared as soloist with the Toronto Mendelssohn Choir on February 22 in the Villiers-Stanford "Songs of the Fleet":

The solos were taken by Fred Patton, an American singer, with a mellow, even voice and well governed, expressive style.—Globe.

Mr. Patton took the solo parts with dramatic effectiveness and clearness of enunciation. The last number fairly took the audience by storm.—Daily Star.

Mr. Patton was the soloist and his pleasing voice and clear, crisp phrasing placed his work among the most effective things of the evening.—World.

The soloist, Fred Patton, baritone, showed himself not only a brilliant singer, but one who has brought enunciation to perfection.—News.

Da Costa Recital Proves a Treat

At the Regent Theater, on March 3, Blanche Da Costa gave an educational as well as musical treat to Muskegon

(Mich.) music lovers, for many of them were tremendously impressed with the improvement shown in the young singer's voice since her previous appearance in that city, as apparently when last heard there she was then a finished artist. The critic of the Muskegon Chronicle of March 4 said of her singing:

Miss Da Costa's voice revealed volume and richness of tone in addition to her song interpretative ability, for which she has already become noted, that should enable her to win to the foremost rank of American singers. . . . Her interpretation is equally excellent in dramatic recital, in classic ballad or simple melody. One follows the recital of a great emotion and visualizes the character in the song and is charmed by the glamour of the musical setting as Miss Da Costa interprets each melody. Clear enunciation adds not a little to the auditor's understanding of the theme. . . . The French group of songs and the old classics in the opening group showed Miss Da Costa's wide training in the field of song interpretation.

Miss Da Costa appeared with much success with the Singers' Club, of Cleveland, on March 7.

Hess' Recital Enjoyed by Large Audience

"Program Presented by Noted Cellist Is Enjoyed by Audience that Fills Church" was the headline in the Oshkosh (Wis.) Daily Northwestern of March 3, 1919, reviewing the concert presented there by Hans Hess, the widely known Chicago cellist. The reviewer of that paper had the following to say in regard to his playing:

Hans Hess, who is recognized as one of the leading cellists of the country, was the artist who appeared in concert Sunday afternoon at the Congregational Church. The church was crowded to the smallest corner and not a person was disappointed, as the program was of great artistic worth and presented by a real artist. The artist's technic was perfect, with tones of unusual beauty, especially in the cantabile passages. His program was such as to make demands of every nature and he met each demand successfully.

Berkshire Quartet to Play Eichheim Work

The Berkshire String Quartet at its third and last New York concert of the season, which takes place in Aeolian Hall on Tuesday evening, March 25, will play for the first time in New York a new string quartet by Henry Eichheim, of Chicago. Mr. Eichheim is an American and received his early musical training in this country. At one time he was a member of the Theodore Thomas Orchestra during its life in New York, and then he became a member of the Boston Symphony under Arthur Nikisch, where he remained twenty-one years, and at various times he was leader of a quartet, trio and other combinations. The quartet was written in 1895.

Hofmann to Include Chopin Group at Recital

Josef Hofmann is going to play a group of Chopin numbers in his final recital of the season, which will be given in Carnegie Hall on Sunday afternoon, March 23. This program will be entirely miscellaneous.

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ACROSS THE COUNTRY

Albany, N. Y.—The Knights of Columbus Opera Company has renewed its activities after three seasons and has in preparation Eichberg's comic opera, "The Doctor of Alcantara," James Gregory Mahar conducting. The company's last presentation was "The Chimes of Normandy," in which Margaret Ryan, Joseph L. Feeney and John J. Fogarty had leading roles.—The Harmony Club, Helen M. Sperry conducting, gave a recital for the Monday Musical Club recently. The assisting artists were Mrs. Daniel Seymour Benton, soprano, and Mrs. Horatio S. Bellows, contralto.—The annual musicale of the Semper Fidelis Society of the Academy for Girls took place in the alumnae room of the academy and was largely attended. Florence Page was in charge of the program, and the participants included Winifred Boyce, pianist; Mrs. Raymond Fort, soprano; Mary Gibson, contralto; Julia Verch, violinist, and Marcella Bradley, whistler. The accompanists were Miss Page, Henrietta Gibson and Marie King.—Marion Davison, mezzo-soprano; Edward Hinkelmann, violinist, and Ruth Barrett, pianist, gave a "Welcome Home" program for the men in service at the "Y."—Mrs. Eli Mayer, violinist, gave a violin recital at the Colonie Country Club recently. Assisting at the piano was Martha Frank, of Cincinnati.—A Lehmann Evening will be given at the Madison Avenue Reformed Church this month, when the choir, conducted by William L. Widdemer, will present Liza Lehmann's "Daisy Chain" and "In a Persian Garden." Mrs. Peter Schmidt, violinist, will assist.—Harry Alan Russell, organist and choirmaster of the Cathedral of All Saints, is giving a series of organ recitals Tuesday evenings during Lent, with the exception of Holy Week.—At a recent Sunday evening service, Dr. Harold W. Thompson, organist and music director of the First Presbyterian Church, played Sir Charles Villiers Stanford's "Sonata Eroica." The choir presented the cantata, "The Life Everlasting," Matthews.—At a tea given by the women of the State Street Presbyterian Church to those of the Second Church, Marie Minier North, soprano, sang several selections, accompanied by her mother, Mrs. Edgar I. Minier. Susan Giffen Brandow played violin obligatos.—The attendance at the weekly "sings" of the Albany Community Chorus continues very large, and several hundred Albanians weekly take advantage of the interesting meetings. This is believed to be one of the few self supporting choruses of its kind in the country. It has met now for about a year and a half with excellent results.—Walter A. Cook has written a march song, "The Girl of the U. S. A."—The Mendelssohn Club will give its last concert of the season in May.

Boston, Mass.—(See letter on another page.)

Brockton, Mass.—Twenty-six Boston Symphony Orchestra players, with George Sawyer Dunham as conductor; Jacques Hoffmann, concertmaster, and Elsie Lovell, contralto, of New York, gave a concert in the Porter Congregational Church on Monday evening, March 10. The entire house was sold out a week in advance.

Charleston, S. C.—A most enjoyable concert was given here recently under the auspices of the Charleston Chapter, United Daughters of the Confederacy, the artists being Constance Alexandre, soprano; Ilya Schkolnik, violinist, and Imogen Peay, pianist. A pleasing program was given in a pleasing way. Miss Alexandre proved a young and charming cantatrice, with a fresh, delightful voice, combining the buoyancy of youth with the sureness of the artist who has studied carefully. Mr. Schkolnik is a young Russian with admirable technic, and he demonstrated that he has a ripe appreciation for tonal values. His phrasing is also excellent. He has vast musical imagination, and energy and enthusiasm help him in holding the attention of his audience. The accompanist and solo pianist, Miss Peay, is a pupil of several leading American teachers. Her technic is admirable, and she gave evident enjoyment to all her hearers.—H. D. Sleeper, head of the department of music of Smith College, who is spending a part of his sabbatical year here visiting an old pupil of his, Mary V. McBee,

gave an attractive recital in the Unitarian Church on Sunday afternoon. Mr. Sleeper opened the recital with a suite of his own, which was particularly interesting and contrasted well with the rest of the program. The andantine, by Chauvet, was greatly enjoyed, and seemed specially adapted to Mr. Sleeper's style. The large audience at the recital showed that the people of Charleston were glad of an opportunity of hearing so talented an artist.

Chicago, Ill.—(See letter on another page.)

Columbia, S. C.—Special Lenten recitals have been arranged at Trinity Church, of which Frank M. Church is the organist and choirmaster. On March 8 the program was made up of compositions by Richard Wagner, the numbers being rendered by Mr. Church, Mrs. W. F. Furtick, E. F. Prunier and Lyman P. Prior. March 15 was devoted to French composers, and Mrs. H. H. Bellamann gave thoroughly artistic renditions of Hahn's "Unto Thee" and Gounod's "O Divine Redeemer." An interesting number was Bricqueville's etude for pedals alone, which was played on the organ by Mr. Church. Several violin selections were furnished by Louise Boyd. Forthcoming recitals will consist of entire programs made up of compositions by Italian, British, Russian and American composers.—A students' recital was given at the Columbia College Conservatory of Music, Frank M. Church, director, on Monday, March 3, the program being rendered by Margie Blair, Edith Gramling, Lillian Ramsaur, Miss Jonnie Googe, Elizabeth Freeman, Eleanor Sargent, Pauline Smith, Isabel Ferguson, Lola Dickman, Hilda Koth, Eugenia Drafts, Katherine Sartor, Frances Rollins, Ruth Moore, Gracie Sanders, Eugenia Fox, Elizabeth Sellers, and the Misses Dietz, Amaker, Gunter and Sawyer.

Fitchburg, Mass.—For the first time in the history of the Fitchburg Choral Society subscriptions for seats at the annual Fitchburg Music Festival are being received exclusively by mail. In previous seasons members of the society have canvassed the music lovers of Fitchburg and adjoining cities and towns, but the support of the 1918 festival was so enthusiastic and wholehearted that the officers of the society decided this year that the time had come when the sale of tickets would handle itself. That their decision is fully justified by the widespread interest in the coming festival, on May 8 and 9, is indicated by the gratifying returns during the first week after the opening of the subscription list. The plan adopted provides for the assignment of permanent seats, not only for this season's festival, but for future festivals as well. It is already evident that the season ticket buyers will exhaust the entire seating capacity of City Hall, and, for the first time since the inauguration of the annual festivals, no single admissions will be available for the individual concerts. The response of subscribers has been stimulated through the distribution of a "Festival Foreword," an attractively printed twelve page booklet, which contains a synopsis of the festival program, with cuts of all the nine assisting soloists, and offers complete instructions as to how and when to file subscriptions for festival tickets.—Fitchburg Chapter of the American Red Cross is providing a series of eighteen concerts, to be given three each week for six consecutive weeks, at the Camp Devens base hospital, for the benefit of the many wounded men who are convalescing at that place. The first was presented on March 4, by Florence M. Herson, contralto, and Jessie F. Cogswell, accompanist; the second, on March 8, by Mrs. Fred A. Young, contralto, assisted by Miss Cogswell, and the third on March 11 by the Scarano Trio, William Scarano, director. Fitchburg talent is being employed almost exclusively for these concerts.—The music committee of the First Baptist Church has announced that there will be no change in the personnel of the quartet choir at that church for the coming year, beginning on April 1, the following artists having been re-engaged: Marion Hardy, soprano; Mrs. Ernest T. Daniels, contralto; Archie McNair, tenor; William H. Vandell, bass, with Mrs. William H. Bennet, organist and director.—The choir of the First Parish (Unitarian) Church is to include Lucile Brown, of Boston, soprano; Jessie M. Worden, contralto, and Thomas H. Ryan, tenor, both of Worcester; John Longden, of this city, bass, and Mabel E. Sheddon, also of this city, organist and director.—The music committee of the First Universalist Church has re-engaged Edith C. Dole, soprano; Herman S. Cushing, baritone, and John A. Arnold, organist.—Announcement has been made that the chorus choir of the First Methodist Church is to be discontinued on April 1, when it will be succeeded by a double quartet of salaried singers, under the direction of Lucy M. Potter, organist.—Ada C. Wilcox, organist, and Beatrice Fairbanks, contralto, both of this city, have been re-engaged for the coming year by the music committee of the Pilgrim Congregational Church at Leominster.—Herbert C. Peabody, organist and chorister at Christ Episcopal Church, a frequent contributor of articles on church music to various publications and prominent in the musical life of the city, is becoming recognized throughout this section as an authority on the proper functions of music in the church service, having recently been invited to present lectures and conduct conferences at the coming sessions of the Cambridge Summer School of Church Music, an annual gathering of clergymen and laymen under the auspices of the Cambridge Divinity School. Mr. Peabody has also been invited to present a paper on church music at the annual meeting of the New England Chapter of the American Guild of Organists at Boston in May.—The March meeting of the music department of the Fitchburg Woman's Club, at Wallace Hall, on Wednesday afternoon, March 5, was one of the best



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February 15

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Y. M. C. A. Concert Course
February 16

BROOKLYN, N. Y.

"Elijah"
February 23

NEW YORK, N. Y.

St. Eric Society, Aeolian Hall
March 8

NEW YORK, N. Y.

Hotel McAlpin, Concert
March 12

BROOKLYN, N. Y.

Elgar's "Light of Life"
March 16

NEWARK, N. J.

Contemporary Club
March 18

NEW YORK, N. Y.

Verdi's "Requiem"
March 23

PITTSBURG, PA.

Pittsburg Male Chorus
April 25

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(Continued on page 46.)

ST. LOUIS DAZZLED BY NEW SCHEME FOR TEN WEEKS OF SUMMER OPERA UNDER MUNICIPAL AUSPICES

Opera Stars of National Repute, Large Chorus and Symphony Orchestra Included in Plan—\$20,000 Guarantee Fund Suggested—Believed to Be First Case in America of Opera Under Municipal Control—
2,000 Seats Free

St. Louis, Mo., March 13, 1919.

A plan, the scope of which has a tendency to dazzle, for a season of ten weeks of summer opera to be put on at the Municipal Theater in Forest Park, is receiving serious consideration at the hands of Mayor Kiel and his committee. The scheme will, if carried to a successful conclusion, include several opera stars of national reputation, a cast of about 1,000 St. Louis singers and dancers, the St. Louis Symphony Orchestra, and an opera producer of high repute. It has been suggested that a guaranty fund of \$20,000 be raised to further interest, already keen, in the plan. Prices would range from twenty-five cents to \$1, including box seats. The approximate date of June 15 will, barring any slips, see the opening of this project.

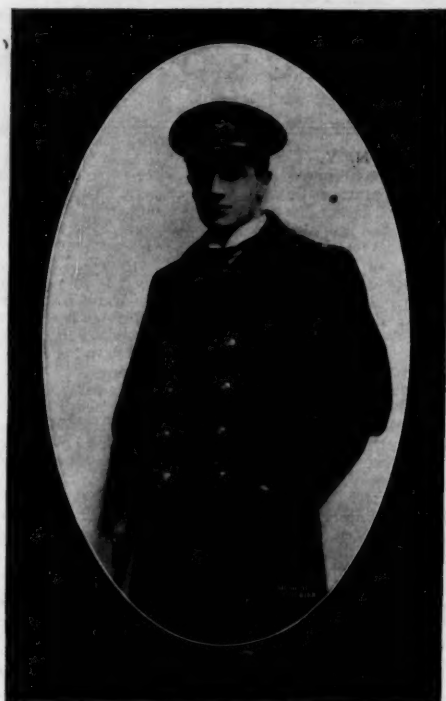
It is believed that this will be the first attempt in the United States to stage summer opera under municipal auspices on any such scale as is being planned in St. Louis at this time. Of one thing there is not the slightest shadow of a doubt—that there is not a more wonderfully beautiful spot to make such an effort in any city of this country than the Municipal Theater in Forest Park. The natural setting and lay of the land is not to be equalled, and in addition to this, not a possibility to intensify the natural beauty has been overlooked. It would be difficult to imagine more beauty to the eye and more perfect acoustics than were demonstrated on the occasions when we have had the pleasure of having opera in the Municipal Theater—"Pagliacci" and "Aida."

From a musical standpoint it will be one of the biggest things that has been done, not only by St. Louis but by any American city, for to carry to a successful conclusion a plan which will give to thousands of people the opportunity to hear and learn the best in music at an entirely nominal figure—not to mention the 2,000 seats that would be free at each performance—is a service to music that would be of inestimable value. And this is the type of value that is not only for the generation of today, but, far

more important, for that growing up. Back, as always, to the old and unanswerable argument that we cannot hope to raise the standards of musical taste and appreciation other than by inoculating the youth of America with better things in music. What more limitless opportunity than this?

From a commercial standpoint it will give to St. Louis a fame that will be envied by every artistically ambitious city in this country—and they are all that, even though they may be a bit reticent about admitting it—and it will be a fame most thoroughly worth attaining—no glitter and no sham, but a real, earnest effort to accomplish something worth while in a field of which the vastness has long made cities wary. It brings to mind just what the power of advertising is when one realizes that thousands of miles away, in the fastnesses of the Alps, lies a tiny village of thatched huts, commercially, geographically and industrially unimportant, but artistically known to the ends of the world, for Oberammergau attempted, achieved, and carried on an artistic venture that has not been approached in its line before or since.

From a civic standpoint there is not the slightest chance for a difference of opinion. St. Louis has many thousands who, by reason of hard and exacting labor through the day, need the light, color, play, and most of all, the music, that, if hanging by the slender thread of the price of admission, would be effectively denied them. The Municipal Theater is a reality, ideally situated for just the sort of thing that is most needed by the mass of citizens, particularly when the weather is hot and there is less diversion than usual to be obtained. It is this combination of demand and supply that should be met in the way that now offers, and it is the earnest hope of every St. Louisian, music lover and business man, that nothing will be allowed to interfere with the ultimate working out of this project which, from three standpoints, musical, commercial and civic, will mean incalculable value to the city.



IVOR NOVELLO,

the young English composer, who is now in New York on a visit. Fame first came to him through the success of his well known war song, "Keep the Home Fires Burning," but the favorable impression was still further strengthened by the publication of a melodious song entitled "The Radiance in Your Eyes," which has won distinctive favor as a concert song of more than the average value. Mr. Novello has just completed a companion piece for his war song, which will shortly be published.

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MINISTERS INDIGNANTLY OPPOSE ANY CHANGE IN PHILADELPHIA SUNDAY LAW

Insist That Blue Laws of 1794 Still Represent Highest Moral Code—Philadelphia Orchestra Unable to Give Sunday Concerts

Philadelphia, Pa., March 15, 1919.—On March 10 there was a hearing in Philadelphia on the Rorke bill, which provides for the alteration of the Pennsylvania blue laws of 1794 in such a way as to permit Sunday movies, concerts and other entertainments of educational nature after seven o'clock. Representative William F. Rorke, author of the bill, presided at the hearing. It was an exciting time, the opponents of the bill jeering and making other disturbances in a thoroughly gentlemanly and ladylike manner. Those who spoke in opposition to the bill, entering solidly for the retention of the old blue laws, were: Rev. Carl E. Grammer; Rev. Dr. T. T. Mutchler, of the Philadelphia Sabbath Association; Roy E. Morrison, representing the Central Labor Union; Samuel B. Fares, secretary of the Society of Friends; George M. Warner, of the Society of Friends; and Joseph M. Steele, president of the Y. M. C. A. Rev. Mr. Grammer made a particularly tactful speech. Here is the way the Philadelphia Record reported it:

Doctor Grammer's opening remarks were the most severe of the entire meeting because he placed at the root of all the agitation for an "open Sunday" the class of people who, having left countries to better themselves in America, now want to introduce the Continental Sunday in Philadelphia and Pennsylvania. "These men, who come from the country of Bolshevism and where marriage vows mean nothing, want to disturb our Sabbath," said Doctor Grammer. "This is especially true when they belong to a class of entertainers. I represent the united front of the churches of Philadelphia. We may differ in our forms of worship, and differ in other things, but we are one in opposition to this bill."

In answer to these graceful remarks, Edward Bok, editor of the Ladies Home Journal, said, according to the Public Ledger:

"I thought I was a good American until I came to this meeting. As I was born abroad, I suppose I don't please Doctor Grammer. However, 41 per cent. of the so called foreign population of this country went out to fight for the flag and bled and died for it. The people are through with blue laws. What we want are some red, white and blue laws."

Mr. Bok declared he had a record of seventy newspaper editorials, gathered in seven parts of the state, of which only two were against the Rorke bill.

"Our investigations show that 97 per cent. of the people are in favor of the measure. We have to reckon with the real people, the working people. We do not belong to them or we would not be here this afternoon."

At his mention of the 97 per cent. in favor of the bill, Mr. Bok was interrupted by hisses and howls, but he continued:

"We investigated among workmen in Frankford, Kensington and West Philadelphia. Out of a total of 169, fourteen were against the bill, eighteen indifferent and 137 were for it. Of their wives, only five were opposed to the measure. Many of the men wanted lectures. The majority of the women wanted music. And, gentlemen, women are conceded to be more spiritually minded than men. Those who wanted 'movies' declared in favor of travel pictures."

Among others who favored the bill was Leopold Stokowski, leader of the Philadelphia Orchestra, who defended his Americanism and his views that music and religion go hand in hand. He said that he is not interested in the movies and does not want to attend, but that he desires to see Sunday concerts by his orchestra, although his salary will be the same whether or not there are Sunday concerts.

Alexander Van Rensselaer, president of the Philadelphia Orchestra, spoke briefly for the bill, resenting the insinuations that the orchestra will be a force for evil on Sunday. "This orchestra has a reputation for honesty and probity, and as a musical organization has given Philadelphia a reputation outside," he said. He favored the Rorke bill.

Lincoln L. Eyre spoke in similar vein, referring to the restrictive laws which are still extant as having been passed in 1794 during an epidemic of smallpox, when the superstitious populace, resolving that the disease was a visitation of God for misconduct, had passed the measure as an appeasement of public conscience.

"It will not do to let a law continue to exist that everybody is breaking every Sunday," said he. "We are a whole city of law breakers as the law now stands. We are not entitled to sell or buy a cigar or a dish of ice cream; therefore, do you think it right to maintain a law that makes criminals of us by the tens of thousands?"

Brigadier General L. W. T. Waller, of the Marines, and Lieutenant Commander Frederick R. Payne also appeared to favor the bill, as they were interested in Sunday recreations for their men. Judge Eugene C. Bonniwell heartily favored the passage of the bill and Dr. Charles D. Hart, representing the Philadelphia Orchestra Association, although favoring the bill which would allow it to give Sunday concerts, did not originate it or know of it until after it was prepared by Representative Rorke.

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On all worthy accomplishments there invariably follows a recollection to be preserved. An artist comes, leaves an impression and goes on to other fields; an hour or two in which the auditor may sit and feel, then the end. Afterwards only a searching of the memory for a renewal of those pleasurable moments. It has been so with the Chicago Opera season in New York, recently ended; five weeks of uninterrupted, sterling effort; of new works and old; of singers incomparable in their various ways; of a public that has listened and departed with a sense of satisfied desires. But the present epoch has an advantage over the past: The voice and art of the singer and the personality, too, no longer dies when the song is sung. One may thank science for that—which gave us the little black disc to call back to the ears what, in earlier times, was lost.

And if progress of the individual in the theater and upon the concert platform is something to be noted, there is an equally significant progress which science is making in the preservation of those things. "Like Mary Garden, herself," cries an admirer of this distinguished soprano, in listening to her voice as recorded by the Columbia. Which is true. Miss Garden's distinctive coloring of the voice is unmistakably there. It is true that the best and that alone will satisfy the experts who persist in the making of graphophone records until what is sought is obtained. There is patient, unrelenting endeavor to make the enduring achievement one to contemplate with pride. No small imperfection is permitted to exist. Over and over again are tests made, until the voice and the interpretation satisfy the artist and the experts who help.

Many will remember the triumphs of Riccardo Stracciari during the Chicago Opera season which attracted all New York. His Antonio in "Linda di Chamounix" will not soon be forgotten; nor his Figaro in "Il Barbiere di Siviglia"; nor other roles he sang to the seeming satisfaction of a most critical clientele. Yet never has he surpassed in his singing before an audience the detailed perfection of his "Il Barbiere" Grafonola record. He feels this, himself, and the most exacting agree with him.

Georges Baklanoff is another artist whose achievements with the Chicago opera contingent will not soon fade. In "Mona Vanna" and in "Thais," in the other characters he made so ineffably his, the Russian baritone left a recollection which need not be left for memory alone to bring back to the ears. He also is at the disposition of those who may wish, as so many do wish, to hear him time and again.

So with other artists. Their finest efforts are no longer matters to speak about as never to return. As time rolls onward in his course, he may at length dim the resources of the artist, but they remain preserved—through science—and the humanizing powers of the little black disc.

Rovinsky Chosen as Soloist

Harold Bauer, David Bispham and Louis Svecenski are the committee to select soloists for the concerts to be given in Aeolian Hall by the Young Men's Symphony Orchestra. This committee met on March 15, and after hearing a number of competing artists, decided in favor of Hyman Rovinsky, a student at the Institute of Musical Art. Mr. Rovinsky will play the Grieg concerto on Sunday afternoon, April 27.

Soloists for the two concerts to be given by the society during the season of 1919-20 will be selected by the same committee at a meeting to be held early in May. The competition will be open to all artists who have not as yet had an opportunity to appear with orchestra in New York. Applications should be sent not later than April 19 to the president of the society, S. Mallet-Prevost, 30 Broad street, New York.

Wounded Boys Have Fine

St. Patrick's Day Party

A good fellow with "a big heart and a big bank roll," who preferred to keep his name a dark secret, arranged to give all the wounded boys in Debarcation Hospital, No. 5, a rousing good St. Patrick's Day party. He visited the box office of "Listen, Lester," a musical comedy playing at the Knickerbocker Theater and "flabbergasted" the ticket seller by declaring that he wanted to buy the whole house for the evening of March 17. The man at the window replied, after he had recovered his breath, that the house was practically sold out as the tickets were in the hands of agencies. To make a long story short, the tickets were recalled and the "good fellow" paid the original price, so that the boys were not disappointed and were able to see the show after all.

R. E. Johnston and John McE. Bowman, two personal friends, stepped in and increased the pleasure of the party. Mr. Bowman treated the boys to dinner at the Biltmore, with a supper for the officers' staff and members of the "Listen, Lester" company after the theater, and R. E. Johnston, the genial manager, arranged with Mary Garden and Anna Fitzu to sing during the intermission.

The Final Philharmonic Programs

Two entirely different programs will be presented by the Philharmonic Society in Carnegie Hall at the final concerts of the society's Thursday-Friday season, on March 27 and 28. The requests from Philharmonic patrons, which form the basis from which Josef Strinsky selects the compositions to be played at these performances, were more numerous than usual this year, so that it was found im-

possible to give the requests an adequate representation on one program as has been the custom in former years. The Philharmonic season will end on Sunday afternoon, March 30, when the American violinist, Eddy Brown, will appear as assisting artist, playing the Bruch G minor concerto.

GANZ TO CONDUCT ORCHESTRA AND HIMSELF

The MUSICAL COURIER has just learned of something really novel in music—a great rarity nowadays. A concert will be given in New York this spring, the date of which will soon be announced, at which Rudolph Ganz will appear for the first time as an orchestral conductor. But the novelty lies in the fact that Mr. Ganz will conduct both the orchestra and himself. The feature of the concert is to be a performance of Mr. Ganz's own Duo-Art record of the Liszt E flat concerto, performed by a Duo-Art piano, while Mr. Ganz directs the orchestral accompaniment. At least this time there can be no excuse for any lack of harmony between soloist and conductor! In preparation for his debut as a conductor, Mr. Ganz has been diligently studying the technic of conducting for some time past with that well known authority, Walter Henry Rothwell.

The Richmond (Va.) Spring Festival

The annual music festival at Richmond, Va., will take place this year on April 28 and 29, under the management of the Wednesday Club of Richmond, of which William G. Corley, of the Corley Piano Company, is president. The first evening "The Creation" will be given with Arthur Middleton, Arthur Hackett and Florence Hinkle as soloists. The second evening will be Artists' Night, with three soloists whose names are yet to be announced. The chorus, numbering some four hundred voices, will be under the capable direction of W. K. Matthews. The Metropolitan Opera Orchestra will be a feature of both evenings.

Oscar Seagle's "Magic of Your Eyes" Record on Sale

Oscar Seagle's Columbia record, "The Magic of Your Eyes" (Arthur Penn) is now on the market and is already selling exceedingly well.

Besanzoni for the Metropolitan

The MUSICAL COURIER is informed that Gabriella Besanzoni, the operatic contralto, whose arrival in New York was exclusively reported in this paper, has been engaged as a regular member of the Metropolitan Opera Company next season. Mme. Besanzoni, who has never sung in this country, although very well known in Latin Europe, South America and the West Indies, has the reputation of being one of the foremost operatic contraltos of the day. It is understood that the Metropolitan is to pay her \$900 a performance, with seventeen performances guaranteed, which would indicate that the management rates her very highly.

F. A. Cowles, of Louisville, Here

F. A. Cowles, of the Louisville Conservatory of Music, is in New York, making engagements for his 1919-20 faculty, which even now is a strong one, but will have some notable additions next season.

Henry to Make Records for Duo-Art

Harold Henry is another of the well known pianists who will make records exclusively for the Duo-Art piano.

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ACROSS THE COUNTRY

(Continued from page 43.)

attended of the season, and a delightful program was presented under the direction of Mrs. Harry E. Rogers and Mrs. Archie E. Perkins. Numbers were given by a selected chorus of club members, assisted by Charlotte White, of Boston, cellist, and Thomas H. Ryan, of Worcester, tenor. The ladies' chorus comprised Cordelia M. Quessy, Katherine Smith, Grace Chandler, Mrs. Harry E. Rogers, Mrs. Theodore T. Carlson, Mrs. G. Burton Lord, Mrs. Alice T. Geldert, Mrs. Carl R. Sanford, Mabel Tucker, Mrs. Ernest T. Daniels, Mrs. Herman S. Cushing, and Mrs. William D. Goble. Mrs. White's personality and musicianship made her a favorite with the audience, while Mr. Ryan added materially to his popularity with two groups of songs, artistically interpreted and enthusiastically received in each instance. Lucy M. Potter was the accompanist for the ladies' chorus, and Mrs. White and Alice R. Pepin served capably in a similar capacity for Mr. Ryan.

Frederick, Md.—That excellent recitalist, Harold Henry, was the artist selected by the authorities at Hood College to give the only piano recital in this year's Artists' Series at that institution. The Daily News spoke in a very laudatory manner of the thoroughly artistic renditions given by Mr. Henry to his well chosen program, which included Charles S. Skilton's "Sioux Flute Serenade," a composition which that composer dedicated to the pianist. MacDowell's "Keltic" sonata was given an intelligent reading, as were also numbers by Bach, Scarlatti, Chopin, Liszt, etc.

Hays, Kan.—(See letter on another page.)

Lawrence, Kan.—The Zoellner String Quartet appeared at the University of Kansas for its eighth recital on the University Concert Course. The Zoellners have a host of friends in Lawrence, and in spite of the inclement weather a large audience gathered to hear their program. The members of the quartet have a happy faculty of playing in such a way as to gain and hold the interest of their hearers. There is something intimate and human about the presentation of their numbers. This was especially true of the two numbers from the Debussy quartet, op. 10. At the close of the second movement, which was played in a most artistic and finished manner, they were forced to rise and bow their thanks many times to the insistent applause.—Of special interest to Kansans was the playing of a quartet by Arthur Uhe, formerly a violin teacher at Lindsborg, Kan. This number was the work of a practiced composer, and showed thorough knowledge of the capabilities of the instruments. One of the most taking selections on the program was Grainger's "Molly on the Shore," which was played in an exceptionally brilliant manner. Eight concerts in the same town by the same organization is quite a record, and speaks well for the enduring qualities of their work.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Miami, Fla.—Probably the principal musical event of the entire season occurred on March 4, when the Brazilian pianist, Barcellos De Braga, gave a concert in the large auditorium of the public school building. The program opened with a concerto in B minor by Mr. De Braga, and this was followed by a Chopin group and numbers by Handel, Weber and Liszt. Of special interest to local musicians were the De Braga sonata in E major, fantasia in G minor, Brazilian dances, and the paraphrase on themes of "Rigoletto." The pianist also played three additional compositions from his own pen as encores.—Agnes Adie and Kyrle Peene, sopranos, pupils of Atherton Furlong, of Toronto, Can., were presented in recital at the Florida Conservatory of Music and Art on March 2. Miss Adie sang "Depuis le Jour," from "Louise," Charpentier; "Ah, fors e lui," from "Traviata," Verdi, and an aria from "Gloconda." Mr. Furlong read one of his own poems, "Mystery," and also sang Tosti's "Good-bye." Anton F. Koerner played the accompaniments.—Five year old Elaine Merritt, of Bay City, Mich., was heard in a Pryor's Band program recently.—On March 8, the Children's Music Club had the pleasure of hearing an excellent address by Katherine Schuster, teacher of lyric diction in the Centralizing School of Music, Chicago. Mrs. James Embley, pupil of Alice Best, rendered two beautiful songs at the conclusion of the lecture.—"Visitors' Night" at the White Temple drew a large audience to hear Agnes Adie, of Toronto, and Harry Conwell, of the Criterion Concert Company, Philadelphia. Charles Cushman, director of the choir, is always on the lookout for musical talent among the tourists, and the White Temple is noted for its fine music as a result of Mr. Cushman's efforts.—A capacity audience filled the Presbyterian Church on March 9, when an especially fine program was presented under the direction of Louis D. Gates. Those contributing numbers were Mrs. E. B. Romfh and choir; Isabel Brylawski, violinist; P. C. Long and choir, and Mrs. Lawrence Canfield.

Milwaukee, Wis.—(See letter on another page.)

Montreal, Canada.—(See letter on another page.)

New Orleans, La.—A capacity audience greeted Jascha Heifetz when he appeared here recently under the auspices of the Philharmonic Society. It is not necessary to go into detail regarding his art or the spell he cast upon his listeners, but suffice it to say that he played magnificently and that he was received enthusiastically.—The Creature Grand Opera Company filled an engagement from February 24 to March 4 at the French Opera House. Among the principals there were several artists of real merit. Riccardo Martin was very impressive in "Aida" and "Pagliacci"; Jeanne Gordon made one of the finest Amnerises heard here, and Greek Evans proved himself to be a baritone of high attainments as Amonasro, Tonio and Valentine. Regina Vicario was heard to advantage in the coloratura roles, reaching her highest mark as Violetta in "Traviata." Miss Darcey made a very good Aida and a first class Santuzza. Signor Sciarretti gave pleasure

as the Duke in "Rigoletto" and as Edgardo in "Lucia," while Signor Corallo was heard in an artistic interpretation of Rhadames. Henriette Wakefield's Carmen, considering that it was her first in this role on any stage, was exceedingly praiseworthy. Her Siebel in "Faust" was memorably good. Ralph Erolle, as Don Jose and Faust, won deserved plaudits—it is a delight to hear French diction such as his.—Genevieve Pitot was the piano soloist at the last concert given by the New Orleans Symphony Orchestra.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Omaha, Neb.—(See letter on another page.)

Philadelphia, Pa.—(See letter on another page.)

Pittsburgh, Pa.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

Providence, R. I.—By far the most interesting event of last week was the appearance of the Flonzaley Quartet in a recital—the first of three by various artists—to raise funds for the benefit of the Rhode Island Branch of American Friends of Musicians in France. At all these concerts the participating artists are generously giving their services. The recital was given at the home of Mrs. Howard Sturges, and a more lovely setting for the affair could hardly be imagined, the beautiful house being lighted entirely by candles. The program of the evening was as widely diversified as even the most critical could ask, ranging from Beethoven through the French and Russian works of Debussy and Gliere to the present day compositions of Percy Grainger. The concert was decidedly a musical treat, and one can but hope that this unexcelled ensemble may not delay so long again in reappearing here.—On Tuesday evening, March 4, Leonard Smith, organist and director of the Church of the Blessed Sacrament, gave an interesting address at Memorial Hall on the subject of "Boy Choirs." Mr. Smith handled his subject in a most interesting way, traversing the history of such music from the thirteenth century to the present day, and illustrating his remarks by well chosen selections, sung by the sanctuary choir of his church.—At the meeting of the State Federation of Rhode Island Musical Clubs, several points of interest were discussed, among which was the report of the president, Virginia Anderson, that the federation had been successful in obtaining 100 students' tickets for the forthcoming concerts of the Boston Symphony Orchestra, Josef Hofmann, Rudolph Ganz and others. It was also announced that an effort would be made to secure sufficient guaranty to bring the Flonzaley Quartet to this city for a public concert later in the season. The principal address of the evening was given by Mrs. David Allen Campbell, of New York, who chose for her theme "Our National Objective: Americanization Through Music."—For the regular meeting of the Chopin Club a most interesting program was prepared by Bertha Woodward and Beatrice H. Fisher. Vocal and instrumental groups were ably given by club members and others, and the large audience appeared to greatly enjoy the musical fare provided.—Under the direction of Dr. Jules Jordan, a number of local American and Italian singers gave a lengthy and somewhat heterogeneous program at Memorial Hall. The selections were almost entirely chosen from the standard operatic repertory, with the exception of a skit, composed by Dr. Jordan, entitled "A Leap Year Furlough."—Among other recent musical events was the fortnightly meeting of the MacDowell Club at the home of Mrs. Walter P. Pierce, when an interesting program, chiefly vocal, was given.—The Monday Morning Club met at the home of Marguerite Mackinney to hear a program given under the direction of Edith Gyllenberg. It was guest morning and the program seemed to be of even more interesting quality than usual, both in the choice and in the rendition of the numbers given.—Gentlemen's Night at the Chamade Club brought forth a large audience and a fine program. Mary Brooks, violinist, found especial favor with her audience, and was recalled for an encore, playing Schubert's "Am Meer." Evelyn Cook Slocum, a local contralto, sang two groups most artistically, and the club chorus acquitted itself creditably in miscellaneous numbers. Louise Tracy also sang.—Gounod's "Gallia" was given as the monthly Sunday night musical service of the Grace Church choir, under the direction of Choirmaster

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Words by **PAUL LAWRENCE DUNBAR** Music by **ROSAMOND JOHNSON**
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J. Sebastian Matthews. Just before the singing of the work, the rector spoke of its inspiration at the time of the Franco-Prussian War in 1870, and emphasized its special fitness at this time, when the fortunes of France have been so happily reversed. His remarks seemed to impress one more than ever with the beauty of the composition. As for the rendition of the work itself, the chorus singing, as well as that of the soloists, was remarkable in its attention to detail and the beauty and finesse of its shading. Before the rendition of "Gallia," Albert Foster, violinist, assisted Mr. Matthews in a recital of violin and organ music which formed a fitting prelude to the chef d'oeuvre of the evening.

Reading, Pa.—Reading's own symphony orchestra, under the conductorship of Harry E. Fahrbach, closed its series of popular concerts for the year by presenting one of the best programs heard here this season. Among the symphonic numbers were Goldmark's "Rustic Wedding" symphony, the intermezzo from "The Jewels of the Madonna," and Gade's Danish overture, "Hamlet." The orchestra deserves unstinted praise for its untiring efforts in giving this locality a stimulus for the better class of music, and, besides the conductor and the members of the orchestra, Hugo Schumann and John Keppelmann, benefactors and managers of the orchestra, are receiving due credit for maintaining this educational force in this community.—Henry Siebert, organist of Trinity Lutheran Church, presented an exceptionally fine church concert in conjunction with Henry Hotz, bass soloist of Philadelphia fame, and Gertrude Dunkelberger Keim, one of Reading's favorite soprano soloists, in the auditorium of Trinity Church. Mr. Siebert's rendition of Bach's toccata and fugue in D minor was particularly interesting and enjoyable, and his skilful manner and ease in playing a difficult program on the organ show that he is rapidly becoming an adept at the organ keyboard.—The postponed recital of Sophie Braslau, the contralto, was given in the Rajah Theater before a capacity house. Mr. Haage, the local manager of these concerts, is to be congratulated for presenting such an interesting artist, for Miss Braslau sang in several languages and proved herself of unusual artistry and musical attainment. The last of these Haage series of concerts was given by Giovanni Martinelli, the prominent tenor, assisted by Nina Morgana, soprano, and Emilio Roxas, pianist.

Redlands, Cal.—(See "Music on the Pacific Slope.")

Sacramento, Cal.—(See "Music on the Pacific Slope.")

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Shawnee, Okla.—(See letter on another page.)

Simsbury, Conn.—(See letter on another page.)

Sioux City, Ia.—Lucy Gates appeared here on February 7 as the fourth number in the concert course. She was hailed with much delight as a representative American singer, and won the hearts of her audience by her gracious manner even before she had sung a note. Her program pleased every one, especially the "Bell Song," Delibes, in which she demonstrated her superlative powers. She also sang songs by MacDowell with much feeling and effect. A group of French songs followed, the most effective being "A des Oiseaux," Hue. Numbers by Harriet Ware, Mary Turner Salter, Gena Branscombe and Howard White furnished the closing group, a repetition of the Salter song, "Last Night I Heard the Nightingale," being demanded. After the concert she was tendered a reception and luncheon by the Musicians' Club.—The fifth number of the concert course was Rudolph Ganz, who gave one of the most attractive piano recitals ever heard in this city. The large auditorium of the high school was well filled, and every number was followed with the closest attention. The program was a very taxing one; Chopin's fantasia in F minor was given an intellectual reading, and emotion was not lacking in the sonata in B minor, which came later in the program. Three études and the nocturne in F sharp were other Chopin numbers. Two Debussy selections, "Reflections in the Water" and "The Joyous Isle," were inserted in the midst of the Chopin group. Ganz evidently finds much in Debussy that may be likened to Chopin, indeed, he says that the study of the moderns assists one in understanding Chopin, and his playing demonstrates this idea. After several selections by American writers, the recital closed with two Liszt rhapsodies, the fifth and fifteenth. The playing of the last was fairly electrifying in its effect. A number by Ganz himself, "After Midnight," was enthusiastically received. One of the most gratifying things about the recital was the way in which even the musically uninitiated received his work, which is evidence that the greatest of works, properly played, prove interesting.—The Municipal Symphony Orchestra continues its series of concerts on alternate Sunday afternoons, playing to large audiences. Massenet's overture to "Phedre" and "In the Garden," from Goldmark's "Rustic Wedding" symphony, were the two most ambitious selections of the concert on February 2, while a "Southern" rhapsody by Hosmer was especially attractive. On February 16, Elgar's second military march, "Pomp and Circumstance," was given, also three dances from "Henry VIII," by Edward German. On March 2, the orchestra did the best work of the season in Mendelssohn's overture, "Fingal's Cave," which was played splendidly. The solo number at this concert was the "Capriccio Brillante" for piano and orchestra, the soloist being Orwin A. Morse. The concert was generally voted the finest of the two seasons.—Fay Hanchett, a local singer and voice teacher, gave a song recital on Friday evening, March 7. Her work was well received by the appreciative audience. Opal Bulard acted as accompanist and also contributed one of her own compositions.—A piano recital by Erna Ziehlsohn, of the Morningside Conservatory, is announced for the near future, also one by James Reistrup. Mr. Reistrup is a Ganz pupil and is instructor at Morningside.—A novelty in the way of Easter music

will be given by the combined choirs of the First Presbyterian Church and St. Thomas' Episcopal Church. The choirs will combine in a festival, the opening of which will be on Sunday, April 6, when Maunder's "Olivet to Calvary" will be sung at St. Thomas' Church. On Good Friday evening, each choir will give a service at their own church, and will again unite on Easter Monday evening for a concert. As these two choirs are the largest in the city, the festival is expected to be very attractive.

Stockton, Cal.—Eddie Sullen, the brilliant young organist, has been secured by the Lyric Theater, of this city, where he will take charge of the music. Mr. Sullen at one time played at the Strand Theater, New York.—Mrs. C. E. Brumbaugh was heard in "A Day With Burns" at the home of Mrs. James R. Johnson on March 3. The talk was followed by a musicale.—The Saturday Afternoon Club presented the accompanying interesting program recently at the Hotel Stockton: Violin solos, rondino (Beethoven-Kreisler) and "The Swan" (Saint-Saëns), Doris Barr; vocal solos, "My Love Is Like the Red, Red Rose" (Cottent) and lullaby (Cyril Scott), Hazel Ridenour; vocal quartet, "The Jewels of the Madonna" and "Robin Hood," Asa Clark, Mrs. John Raggio, Roy Moore and Fred H. Clarke; cello solos, "Evening Star" ("Tannhäuser") and "Simple Confession" (Thome), Georgia Dawson; vocal solos, "Inter Nos" (MacFadyen) and "Just You, Dear, and I" (Clarke), Mrs. B. E. Olmsted.

St. Louis, Mo.—(See letter on another page.)

St. Paul, Minn.—(See letter on another page.)

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Toronto, Canada.—(See letter on another page.)

Troy, N. Y.—Christian A. Stein has resigned as conductor of the Troy Vocal Society, a position which he has held for many years, and William L. Glover has resigned as accompanist. Their successors have not been named.

Vancouver, B. C.—Josef Rosenblatt, the well known cantor, arranged a varied program for the recital which he gave here in the ballroom of the Hotel Vancouver on Tuesday evening, February 11. A large and critical audience greeted the tenor and enjoyed his renditions of Hebrew church music.

Many Attend Dickinson Lecture

The fourth and last of the historical organ lecture-recitals given by Clarence Dickinson, Mus. Doc., at Union Theological Seminary, of which he is director of music, took place February 25. The usual big and attentive audience was on hand; those who came at four o'clock being obliged to stand and those who arrived later could not even get inside. "Music in America" seems a popular subject nowadays; in any case, Dr. Dickinson made it so, enlisting as he did the services of Inez Barbour, Mary Allen, soprano and contralto, respectively, the latter a singer of unusual voice; Marie Mikova, pianist; Henry Hadley, composer, and Harry Burleigh, composer and baritone.

Three opening Indian organ pieces were interesting, especially the humorous "Ichibuzzi," in which the Indian gong and general effect was distinctly comical. Four negro spirituals were sung by the arranger, Mr. Burleigh, in such deeply expressive and characteristic manner, as to cause the audience to break into applause, an unusual occurrence in this chapel. Gilbert's "Overture on a Negro Theme" was played from the orchestral score by Dr. Dickinson in a way that showed his complete musicianship. "Lonesome Tunes," by Wyman and Brockway, were effective, and Henry Hadley was at the piano in his own song, beginning, "Now Let the Sleep-Tune Blend." Duets composed by Dr. Dickinson were "May the Maiden" and "Sommum Bonum." In hearing them, the casual listener would never perceive that they were iron bound as to form, such was the apparently free flow of the melody. A march by Delamarter and nocturne by Carpenter, both of Chicago, must have come about through Dr. Dickinson's former Chicago days; these, and a fantasia for piano and organ, by Demarest, completed the interesting program, as well as the series of recitals which gave so much pleasure to all attendants. Invariably the chapel was crowded, and the throng heard unusual music performed in unusual manner. Thorough preparation and finish of detail marked everything done at these affairs, redounding credit to "the Dickinsons," for it is known that Mrs. Dickinson is a helpful collaborator in all that her husband does.

Reuben Davies Plays at Hotel Astor

On Monday afternoon, March 3, Reuben Davies, the American pianist, appeared before the Foster Mothers' Association of America on the occasion of the open meeting of the club in the Rose Room of the Hotel Astor, New York. He charmed the large audience with a group of Chopin numbers, "Nocturne," "Valse," "Etude" and "Ballade," and for an encore responded with Cyril Scott's "Valse Caprice."

Mr. Davies' successful concert appearances of the season have again proven that the day of recognition for the American artist is at hand, and he shares with many others the conviction that the future of American art is assured. His recital in Aeolian Hall will be given on Thursday afternoon, March 20.

Carl M. Roeder's Artist-Pupils' Recitals

Beginning Wednesday afternoon, April 30, pupils of Carl M. Roeder, soloist and piano specialist, will give the first of a series of piano concerts at the Wanamaker auditorium, New York. Two more will follow in May, on Saturdays. Previous recitals by Roeder pupils in the same hall filled the large auditorium, giving much enjoyment because of the beautiful playing.

Two Aschenfelder Pupils to Give Recital

Helen Melville, soprano, and John Saxe, baritone, will appear in a joint song recital at the Masonic Temple, Rutherford, N. J., the latter part of March. Both artists are products of the Aschenfelder studio.

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FAULTY SYSTEM EMPLOYED IN JUDGING CANDIDATES

(Continued from page 5.)

when he or she has previously had to struggle with an ancient aria or a musty solo from some oratorio, that comparatively futile form of music.

Then there is the question of the markings. Here is the schedule of official markings:

PIANO	
1. Accuracy of text.....	10
2. Accuracy of dynamics.....	15
3. Rhythm.....	25
4. Tone.....	10
5. Interpretation.....	40
100	

VIOLIN	
1. Accuracy of text.....	10
2. Accuracy of intonation.....	20
3. Accuracy of dynamics.....	10
4. Rhythm.....	15
5. Tone.....	20
6. Interpretation.....	25
100	

VOICE	
1. Breath control.....	15
2. Tone.....	10
3. Rhythm.....	15
4. Enunciation.....	10
5. Diction and interpretation.....	50
100	

Marks are given on each of the three works played or sung and the total divided by three to get the average. In the vocal contest the instructions are: "Markings are to be made upon a basis of artistic attainments and not upon natural gifts." This is absolutely wrong, for it entirely overlooks the fact that the first and primary requisite of a singer is to have a voice. There is no such thing as a voiceless singer; Dr. Ludwig Wüllner, who claimed to be one, was an actor, a declaimer, pure and simple.

And what is this "tone" which counts in the piano contest for 10 out of a possible 100, in the violin contest for 20, and in the voice contest for only 10? It would seem as though tone should count for a great deal more than one tenth or one fifth in listening to any artist. Again, why should interpretation count for 40 with a pianist, 25 with a violinist, and, coupled with diction, for 50 with a vocalist? Is there any intrinsic difference in value between the interpretative ability of the different varieties of artists? The idea is manifestly absurd.

Obviously, all questions of musicianship, style, etc., are included under the word "interpretation." But why is diction coupled with interpretation in the vocal contest and not with enunciation? Diction presumably means correctness of pronunciation in any language, but what boots it to credit ten points for clear enunciation if the pronunciation itself is incorrect? Again there is no provision in the vocal markings for discrediting a singer who strays from the true pitch.

The purpose of the Federation is thus stated: "In holding these biennial contests for students of music it is the aim of the National Federation of Musical Clubs not only to assist and encourage the young musician, but at the same time to develop a high standard of musicianship." A splendid aim and one that is undoubtedly accomplished to a certain degree, but which could be still further and more justly promoted by the changes which are here suggested in the way of judging the biennial contests, suggestions offered only in the friendliest spirit. The regulations sound, unfortunately, as if they had been prepared by some not over musical persons, just as the name of the Federation itself, "Musical Clubs," instead of "Music Clubs," as it should be, seems to have been selected by some one unfamiliar with the best uses of the English language.

Ellison-White Bureau Opens New Field

It is good to see that the Ellison-White Musical Bureau, which entered the managerial field so spectacularly a few months ago, is fulfilling all its promises and carrying out its early prospectus in the impressive manner which had been planned. The biggest contracts of the Ellison-White firm at the present moment are those with the San Carlo Opera Company (Fortune Gallo, impresario), and with the French Military Band. The contract with the San Carlo organization constitutes a record in operatic managing, for the Ellison-White Bureau bought eleven weeks of time from Mr. Gallo and thereby obtained exclusive privileges for presenting his company throughout the entire Western United States, from the Pacific Coast to Chicago, the tour including such cities as Vancouver, Seattle, Portland, San Francisco, Los Angeles, Salt Lake City, Denver, Lincoln, Omaha, etc. The recent San Carlo performances have been phenomenally successful, and have broken box office records along the Pacific Coast. Other attractions to be handled by the Ellison-White Bureau in their territory are Casals, Godowsky, Leginska, Fanning,

Maud Powell, Theo Karle, Isolde Menges, and a number of others. Fifty dates constitute the number of concerts which the French Military Band will give for the Ellison-White establishment. This firm has practically an unlimited field in Western Canada and the Northwest United States, and it is not a difficult matter to prophecy that it will open up a vast new territory to concert goers and introduce an enormous new musical public to the best class of artists.

ROSA RAISA, RECOVERED, WINS GREAT TRIUMPH IN RETURN TO OPERA

Chicago Opera Association Gives Finest "Trovatore" Performance Pittsburgh Has Ever Seen

Pittsburgh, Pa., March 14, 1919.

The Pittsburgh engagement of the Chicago Opera Association closed on Thursday evening, March 13, with a performance of "Il Trovatore," which was of special importance, as it marked the return to the stage of Rosa Raisa, the distinguished dramatic soprano, who appeared for the first time after long convalescence from a severe operation for appendicitis. (Other Pittsburgh performances are reviewed in the Pittsburgh letter on another page of this issue.)

The high praises that have been sung regarding Rosa Raisa's voice were certainly justified by her work last night. From her appearance on the stage until the opera was over she was the star of the performance. Her voice is a dramatic soprano of beautiful quality and she uses it superbly. There was scarce a trace of her recent illness. Not only was she an artist vocally, but her

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acting showed full well that she is one of the best singing actresses on the stage. After every small bit of solo work the applause was long and enthusiastic. It is doubtful if any other singer every received in Pittsburgh the ovation accorded Rosa Raisa here last night, and she has surely found a place in the hearts of Pittsburghers.

Sharing in honors and also ovations was Cyrena Van Gordon, who sang the part of Azucena. Miss Van Gordon has a voice of dramatic quality, unusually wide range and even throughout. Her portrayal of this character was superb and recalls after each solo were numerous. Alessandro Dolci, singing the role of Manrico, has a large tenor voice, of good quality, and he sang the part in good style. Giuseppe Sturani conducted and might have used a little more of the "soft pedal" in the fortissimo parts, so as not to overpower the singers.

H. E. W.

Namara to Sing at Benefit for Blind

Namara and Oliver Denton, pianist, will be heard in a joint recital, which is for the benefit of the Permanent Blind War Relief Fund, on Sunday evening, March 23, at the Thirty-ninth Street Theater.

FRANCO-AMERICAN PROPAGANDA NOT ALWAYS OFFICIAL

(Continued from page 5.)

"The musicians, actors, conductor—all connected with this company—will be French, but some operas will be given in English, that those who do not speak French may understand French music."

Who Are "We"?

Asked by the MUSICAL COURIER to define the "we" which constantly appeared in this interview, Mr. Epstein said that it was used editorially and referred to no definite organization or persons, least of all to the French Government. It is quite true that very high prices are charged for French music in this country. The writer knows from personal experience that, as Mr. Epstein states, it is the custom of some music sellers to mark at \$2 a piece of French music listed in France at two francs (about forty cents), a piece for 1 franc 50 centimes at \$1.50, etc. But it would seem also that the organization principally interested in the handicap to the sale of French music which undoubtedly results from such a practice would be the Society of Authors, Composers and Publishers, and Mr. Epstein does not represent this society, which already has an established official representative in New York, nor does he claim to.

As for French operetta, the only example that blooms here perennially is the veteran "Chimes of Normandy," and that mostly at the hands of amateur organizations. It will be remembered that that delightful work of Andre Messager, "Véronique," scored only a success d'estime here, appearing to be somewhat too refined and delicate for the public taste. In view of this, it hardly seems as if Mr. Epstein would be likely to find backing on either side of the Atlantic for anything so expensive as an operetta company of sixty persons, presenting light French operas and operettas suitable for "family intellect," whatever that may be. Perhaps he hoped to find support here from the same sources which have so liberally stood back of the French Theater in New York and fathered the introduction of Albert Wolf's opera on Maeterlinck's "Blue Bird" into next year's Metropolitan repertory.

Mr. Epstein intends to return to Paris soon.

Ellison-White Activity Unabated

The Ellison-White Musical Bureau, Laurence A. Lambert, general manager, is piling up its records for doing things in a big way. The tour of the French Army Band through the West, which is under the volunteer business direction of the bureau, will extend over the territory from San Francisco to Vancouver, B. C., on the North, and to Chicago on the East, covering forty dates.

Another remarkable record has been made in the tour of Pablo Casals, now under way on the Pacific Coast. There is great enthusiasm wherever an Ellison-White artist appears.

A Worcester Festival Next Fall

Chorus rehearsals have already begun for the annual Worcester (Mass.) Festival which will take place late in September or early in October. President Arthur J. Bassett, of the Worcester County Musical Association, and Dr. Arthur Mees, conductor of the festival for many years past, are planning to carry out this year without change—as far as that is possible—the programs planned for the fall of 1918 and abandoned on account of the influenza epidemic. The same works will be given, with the same soloists and orchestra.

Graham Harris Plays at the D. I. M. A.

The second faculty concert given by the Detroit Institute of Musical Art was a violin recital by Graham Harris, a new acquisition to the splendid corps of teachers of Detroit's progressive music school. Mr. Harris also is one of the first violinists of the Detroit Orchestra. He gave a comprehensive program which included the Tschai-kowsky concerto, an Ambrosio group and a fine set of numbers by Corelli, Pugnani, Cartier and Martini, all transcribed by Kreisler. He was assisted by the popular soprano, Maude Embrey Taylor.

Three Composers to Accompany Janacopulos

At a matinee recital on Saturday afternoon, March 22, to be held at Aeolian Hall, Vera Janacopulos, the Greek-Brazilian soprano who made an uncommonly creditable debut earlier in the season, will reappear. Miss Janacopulos gave recitals in Paris before coming here, which were classed as unusual and distinctive, and this reputation she bids fair to secure in America as well. On March 22 Miss Janacopulos will introduce new songs by Prokofiev, Dambos, the well known cellist, and by the American composer, Charles Griffes. In each case the composer will play the accompaniments.



KATHARINE

GOODSON

JANUARY-MAY, 1920

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Photo by Mishkin.

CANTOR MEYER KANEWSKY,

Lyric tenor, who gave a successful song recital at Carnegie Hall, New York City, Sunday evening, March 2.

Albert Ostendorf Gives Piano Recital

Albert Ostendorf, pianist, pupil of A. Fraemcke at the New York College of Music, Messrs. Hein and Fraemcke, directors, gave a recital at College Hall, March 7, which surprised everybody, such was the unusual effect of his playing. A dignified program, with Brahms' F minor sonata, played with fine understanding; fleet fingers in Mendelssohn's "Rondo Capriccioso," the romantic touch in Chopin pieces, especially the fantasia in F minor; Gabrilowitsch's new "Melodie" and Liszt's "Campanella," the last named played with immense virtuosity—these were some of the notable features of young Mr. Ostendorf's playing. At the close there was such sustained handclapping that he had to add an encore.

March 21 the junior class will give a recital.

February 28 there was a students' recital in the same hall, nine numbers making up a varied program, which included piano, vocal and violin pieces. David Gindin played the most important number of the program, MacDowell's tragic sonata; Herman C. Buhler came next with Beethoven's concerto in C major. These young pianists have good technic, united with musical feeling. Luella Lindsay pleased everybody with her playing of violin pieces, "Indian Lament" and "Tambourin Chinois," by Kreisler. Others who made up the program were Rhea Angyal, Gustav Hegenah, Lillian Engelhardt, Rose Gedaly and Florence Solomon. The "Rigoletto" quartet was sung with effect by Louise Heene-Henck, Olivia Ribstein, Frederick Pfeiffer and Ignatius Palazy. The usual large and enthusiastic audience which always attends musical affairs given at the New York College of Music was on hand, thus showing the real interest taken in the musical events of the college.

Russian Symphony to Repeat Part of Its New York Debut Program

The final concert of the Russian Symphony Society, Modest Altschuler conductor, on Tuesday evening, March 25, at Carnegie Hall, will begin with the overture to Glinka's "Russlan and Ludmilla," which was the opening number of the concert with which the Russian Symphony Society made itself known to New Yorkers in January, 1904. Mischa Levitzki, pianist, will play Rubinstein's concerto No. 5, with which Josef Lhevinne swept himself into the graces of a New York audience at his first appearance with the Russian Symphony Society some dozen years ago.

Thaddeus Rich Soloist with Philadelphia Orchestra

On Friday, March 14, Thaddeus Rich, the well known assistant conductor and concertmaster of the Philadelphia Orchestra, appeared with that organization in its home city as soloist at its nineteenth afternoon concert. Mr. Rich played the D minor concerto of Sibelius with great skill. His round, full tone was much in evidence and his splendid technical equipment made it possible for him to overcome the most difficult passages of the concerto with comparative ease. He was accorded an enthusiastic reception, which his thoroughly artistic work well merited. The orchestra, under Leopold Stokowski, rendered the

first symphony of Beethoven and the "Flying Dutchman" overture in a delightful manner, while a series of short movements from Lully were given with the concertmaster-ship being filled very adequately by Emil Schmidt.

Changes in Flonzaley and Berkshire Quartets

Clarence Evans, present viola player of the Berkshire Quartet, has accepted an excellent offer of the Detroit Symphony Orchestra, and Louis Bailly, who is now with the Flonzaley Quartet, will join the Berkshire Quartet next August after his return from France. He will make his first appearance with the quartet at the Berkshire Chamber Music Festival in September, when he will perform the prize viola and piano composition of this year's competition.



CAROLINE CURTIS,

Soprano, who will be heard in her debut recital at Aeolian Hall on Tuesday afternoon, March 25, at 3.15 instead of 2.30, as originally announced.

Whitehill to Be Syracuse Festival Soloist

Clarence Whitehill, the ever popular baritone whose recent successes have placed him in the foremost ranks of American artists, has been engaged for the Syracuse Festival, on May 8.

OBITUARY

Dr. Frank R. Rix

Dr. Frank R. Rix, for the last eighteen years director of music in the public schools of the Manhattan district, died Sunday at the New York Skin and Cancer Hospital. He was sixty-five years old.

Dr. Rix was born in Lowell, Mass. He was educated at Harvard for a physician, and after graduating practiced medicine in Lowell for fourteen years. He had a rich baritone voice and was soloist in several Lowell churches. Encouraged by his success in music, Dr. Rix gave up medicine and studied at the New England Conservatory and in Paris. Twenty-five years ago he came to New York and did some church singing until his appointment by the Board of Education as director of music.

Dr. Rix composed several operettas and made the arrangement of patriotic songs in use in the New York public schools. When the monster outdoor performance of "Elijah" was given at the Polo Grounds, New York, two years ago, in aid of the W. S. S., it was through the hearty co-operation of Dr. Rix that the great chorus of school children was organized and drilled. Until recently he lived in Flushing, L. I. Of late he had made his home in Scotch Plains, N. J. He was a member of Flushing Lodge, F. and A. M.

He is survived by a wife, five sons and a daughter.

Kenyon Cox

Kenyon Cox, one of the foremost American mural painters, a former president of the Mural Painters, member of the American Academy of Arts and Letters, fellow of the A. N. A. and the N. A., died on Monday, March 17, of pneumonia at his New York home. Examples of Mr. Cox's work as a mural painter exist in the Library of Congress and in many important State, municipal, and educational buildings throughout the United States. He was also the author of numerous works on art.

Born in Warren, Ohio, October 27, 1856, the son of General Jacob Dolson and Helen Finney Cox, Mr. Cox studied art in Cincinnati and Philadelphia, and then in Paris from 1877 to 1882, under Carolus Duran and Gerome, following which he came to New York City, where he had resided ever since.

In 1892 Mr. Cox married Louise Howland King, a daughter of Mrs. A. T. King, who has been associated with the MUSICAL COURIER in various capacities almost without interruption for the last quarter of a century. Mrs. Cox, who had been an art pupil of her husband previous to their marriage, herself became distinguished as a painter and has won many prizes and medals. Mr. and Mrs. Cox have three children, Allyn, Caroline, and Lieutenant Leonard Cox, now in France with the 77th Division.

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Next Week at the Metropolitan

"Faust" will be given as a special matinee on Wednesday afternoon, March 26, with Farrar, Delaunoy, Martinelli, Werrenrath (for the first time as Valentin), Montaux. Other operas next week will be: Monday, "Oberon," Ponselle, Delaunoy, Gentle, Sundelius, Martinelli, Alt-house, Rothier, Bodanzky; Wednesday, "Rigoletto," Barrientos, Braslau, Hackett, De Luca, Moranzoni; Thursday, "Marta," Barrientos, Homer, Caruso, Didur, Bodanzky; Friday, "Carmen," Farrar, Sundelius, Martinelli, Whitehill, Rothier, Montaux; Saturday matinee, "La Bohème," Muzio, Romaine, Lazaro, Scotti, De Segurrola, Chalmers, Papi; Saturday evening, "Boris Godunoff," Matzenauer, Delaunoy, Mattfeld, Howard, Didur, Alt-house, Mardones, Papi.

Mischa Elman, violinist, will play at the Sunday evening concert, March 23. Helena Marsh and Charles Hackett will sing. The orchestra will be directed by Richard Hageman.

Noted Artists for Waterbury Festival

A rather unusual quartet of singers has been assembled for the Waterbury Festival date on April 8, consisting of Warren Proctor, tenor; Francesca Peralta, soprano; Clarence Whitehill, baritone, and Marguerite Fontrese, mezzo-soprano. This quartet will render Coleridge Taylor's "Tale of Old Japan," in addition to being heard with orchestra in operatic numbers.

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WANTED—Baritone now residing in East desires position as vocal teacher in school or conservatory in the South or extreme West. Address "W. H. E." care of MUSICAL COURIER, 437 Fifth avenue, New York.

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A Notice to Inquirers

[The Information Bureau would like to call attention to the fact that all inquiries received are answered in writing in this department of the paper. Many of the letters received at the office of the Musical Courier asking for information state that they must have this information "in a hurry." It is impossible for letters of inquiry to be answered except in the order in which they are received, and, as stated above, they must be in writing and will be published in this department. It often occurs that when a request for an answer "at once" is received, there is an amount of investigation necessary, and, with many other letters in advance, it is impossible to pay attention to any special one. All inquiries are answered as speedily as possible. Of course, it occasionally happens that a private letter must be written, but usually the paragraph in the Information Bureau is quite sufficient. Those who are arranging for papers to be read before their clubs should give themselves plenty of time to obtain the necessary data. No verbal inquiries will receive attention.—Editor's Note.]

"The Goose from Syracuse"

The Information Bureau has been unable to obtain the name of the publishers of "There Was a Goose in Syracuse, and Full of Fun Was He, and Full of Fun Was He." Will some one of our readers kindly furnish us with the information so that it can be forwarded to the inquirer? The writer wishes to obtain a copy of the composition.

Address Wanted

"Will you kindly give me the address of Margaret Abbott." The address you ask for is 124 East Thirty-ninth street, New York City.

Musical Agents

"Can you give me the names of any musical agents who arrange concerts in such places as Honolulu, Bermuda, Cuba or South America?" Any of the well known musical agents or managers would be able to give you the information as to Honolulu, Bermuda, Cuba or South America. Even if they are not in touch with these places themselves, they will know to whom to direct you.

Basso-Cantante and Bass-Baritone

"Would you mind giving me the meaning of the terms basso-cantante and bass-baritone? What is the difference between the two voices, if any?" Basso-cantante—meaning literally "singing bass"—is a term used in contradistinction to basso-profundo. The basso-cantante is a voice of distinct bass quality, but lighter and more flexible than the basso-profundo. It lacks the extreme depth of the latter and reaches higher in the upper part of its range. "Bass-baritone" is a coined term inexactly employed, inasmuch as it is sometimes used to describe himself by a bass whose voice extends unusually far upward or by a baritone whose lower range is heavier and deeper than the average. If memory serves right, Wagner designates the part of Hans Sachs in the "Meistersinger" to be sung by a bass-baritone.

A Musical Club

"I would feel very much obliged if you would kindly let me know the name of a musical club in this city which I might join in order to find some congenial association. I understand there are some clubs, which are really singing societies, which is not what I am interested in. I should like to become a member of a club where music in general and, if possible, piano in particular, is of interest. I am not a professional, but only an amateur performer on the piano." The American Music Optimists, of which Mana-Zucca is founder and president, is a very good society for you to make connections with. If you write to Mana-Zucca, 4 West 120th street, New York City, she will be able to furnish you with the necessary information. They are now arranging for their winter concert series.

Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past year, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed
Information Bureau, Musical Courier
437 Fifth Avenue, New York, N. Y.

UNSOLICITED REMARKS ABOUT

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Music on My Shelves

I have written very little about organ music, because the average best selling variety does not interest me. Sugary, sentimental, it seldom possesses any of the loftiness and grandeur that the instrument itself seems to demand, so that most organ recitals leave one with the same feeling mentally that one has physically after over indulging in cheap candy. And so, after wading through an appalling amount of this solemn rubbish, suddenly to meet with a work like the Introduction, Passacaglia and Fugue, by Healey Willan—an Englishman, I believe—is not only refreshing and reviving, but startling as well. Magnificently constructed, nobly conceived and executed, it can hold its own with any organ work of modern times. The majesty, purity and tenderness of Bach seem to breathe throughout its twenty-five pages. The mantle of César Franck has apparently fallen upon the shoulders of Healey Willan. As a concert piece, it ought to be in the repertory of every virtuoso organist; one even wishes that a Busoni would transcribe it for the piano.

Pianists who are looking for novelties can occasionally find some worthy of performance written by their fellow artists, if they will but look. For instance, Ossip Gabrilowitsch has written two splendid concert pieces, one, a very poetic Elegy in C minor, which he has dedicated to Olga Samaroff; the other, a brilliant Etude for left hand alone, dedicated to that master-virtuoso, Leopold Godowsky. Needless to say, both compositions are effective, musically as well as pianistically.

Felix Borowski, the well known musician and critic (rare combination) has written seven preludes for the piano, of which the seventh, also dedicated to Godowsky, is especially brilliant and grateful.

Another interesting virtuoso number is the Etude, No. 1, by the Russian composer, Alpheraky, from his Trois Morceaux, op. 30. It is typically Russian both in rhythm and melody, is quite short and very pretty. The other two pieces, a menuet and another etude, are of equal merit in brevity, but are not as interesting or effective as the first two.

Among the Trois Morceaux by Viggo Brodersen is a capriccio that is not very original in content, but is extremely good as a study.

HENRIETTA STRAUS.

Acting in Opera

Newspapers have a way, sometimes, of destroying one's most cherished illusions. For instance, I had always thought that opera singers were supposed to act as well as sing their roles. I had been encouraged in this belief by Grove's Dictionary—that bible of the music critics. In this Holy Book of the Elect, I was informed that opera is a "drama, either tragic or comic, sung throughout, with appropriate scenery and action, to the accompaniment of a full orchestra." I was further strengthened in this delusion by the actions of the singers themselves. To my credulous gaze, they seemed to express in gesture, as in voice, all the impossible emotions demanded of stage heroes and heroines, and their conspiring friends, enemies and relatives. Even from the last row, center, of the top-most gallery, from where the men's faces were usually lost in their whiskers, and the women's in their make-up, I could at least get the illusion of a marionette show, in which one has to gather the story from the movements of the puppets' arms and legs.

I am not referring to Wagnerian gesture. That is a special art in itself—the art, one might say, of swimming without going near the water. Certainly, no one ever heard of a Wagnerian singer drowning. Moreover, our greatest Isolde is one of the best swimmers I know, while one of our finest Sieglindes learned, only last year, to swim perfectly within a week. I do not doubt but that the Brünnhilde and Brangane strokes would be equally effective.

But why speak of Wagner and water now? What I started to say was that all the opera singers I ever knew apparently shared my belief that their acting came next, in importance, to their high notes. It was not until I read the press reports of their performances that I knew better. For the press would invariably devote part of the column to the résumé of the story, and another part to those who had sung in the opera in earlier productions, and then, if there was space, mention the most recent cast. At last, the truth dawned upon me: opera singers are just "casts."

HENRIETTA STRAUS.

The Three Arts Club, 340 West Eighty-fifth street, New York City, is a club to which many young women musicians belong.

Choir Training in the Northwest

"My business is mining, but my love for music has led me to carry on vocal teaching for years. I studied in New York City years ago. I have been appointed by a committee to take hold of a choir. There must be some system, some method to assist in choir work. The principal factor here has been noise, and I would like to work them under some system to try to get results, and knowing the value of your good MUSICAL COURIER, I write you to ask the name and address of some system of aid to choir leading."

"In my vocal work with my pupils I have used (in addition to my New York method) 'Resonance in Singing and Speaking,' by Thomas Fillebrown, and McHardy's sight reading method, with Niccolò Vaccai's 'Practical Italian Vocal Method,' by Theodore Marzials. Do you recommend my continuance of these or do you know of any better methods in voice culture and sight reading? Kindly give me your good advice."

There are a number of works on choir and chorus training which would undoubtedly be of use to you. Perhaps the best known is one on choir and chorus conducting by F. W. Wodell, published by Theodore Presser, Philadelphia. There is another excellent work, "Choir and Choral Singing," by Dr. Arthur Mees, conductor of the Worcester Festival, published by Scribner.

Of course there are more recent works on singing than the ones you mention. You will find these reviewed or advertised regularly in the columns of the MUSICAL COURIER. The works which you name, however, are excellent for their kind and for a time it might be more advisable if you keep on with the way with which you are familiar and through which you have obtained results, rather than to attempt anything new with the aid of a book only, and without coming out of your far country for awhile to refresh yourself by personal contact with the leaders in your line.

National Federation of Music Clubs

"Would you kindly give me the names and addresses of the officers of the National Federation of Music Clubs?"

The following are the names and addresses of the officers of the National Federation of Music Clubs: President, Mrs. Albert J. Ochsner, 2196 Sedgwick street, Chicago; second vice-president, and assistant to the district presidents, Mrs. W. A. Hinckle, 212 Parkside Drive, Peoria, Ill. District presidents: Central district, Mrs. A. R. Mills, 208 Cooper street, Peoria, Ill.; Pacific district,

Mrs. George Frankel, 664 Wasco street, Portland, Ore.; North-eastern district, Mrs. George Hail, 295 Washington street, Providence, R. I.; Southeastern district, Mrs. James H. Hirsch, Orlando, Fla.; Southern district, Mrs. H. H. Foster, 2122 Broadway, Little Rock, Ark.; Western district, Mrs. E. L. Bradford, 613 Silver avenue, Albuquerque, N. M.

Ways of Earning Money

"Is it unreasonable after two years of earnest study with the best teacher in the community, at a considerable expense, to expect that something could be earned by singing in a church or in concert work? If so, will you kindly tell me the proper procedure to take by which I can find something of this kind. I have a very good repertory, but feel that it is very necessary to be earning my lessons as well as gaining my confidence and experience."

Two years is a very short time for a singer to have reached the point where she could sing in public. It might be that through friends a voice not yet thoroughly well developed could be used in church, and it is equally possible that friends will flatter and advise for concert work. A good teacher does not wish a pupil to appear either in church or concert until there is at least a prospect of success. Do you realize that all great concert and opera singers have studied from six to ten years before beginning their career? One of the well known opera singers, who made a success in Europe and America, studied for ten years without interruption before making a debut; but when the debut was made, so thoroughly had this singer acquired her art that success came at once and followed her through all her career. Possibly if you studied for another year your teacher would feel that you had a repertory sufficiently good for local concert work, but do not make the mistake of appearing too soon. It is much easier to go on from a success than to be a disappointment in the beginning, which is seldom forgotten by the public. It might be that a local church would allow you to sing for them without remuneration, but you can hardly expect after so short a time devoted to study to do anything really worth while in earning money.

About Mme. Sembrich

"Will you kindly tell me whether Mme. Sembrich teaches vocal lessons, and where her studio is located?"

Mme. Sembrich's address is 21 East Eighty-second street, New York City, and she is still teaching. Hulda Lashanska, the young soprano who has won so much success in the last two or three seasons, is a recent Sembrich pupil, as is also Queena Mario, coloratura with the San Carlo Opera Company this season.



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